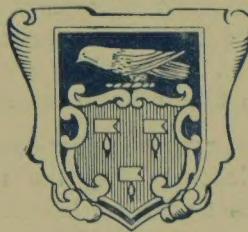


THE ILLUSTRATED LONDON NEWS.

THE MOTOR SHOW

A VERY FINE LIQUEUR BRANDY

MARTELL CORDON BLEU



and there's EXTRA
Very expensive, but
MARTELL'S finest
liqueur brandy.
70 years in cask.

GUARANTEED 35 YEARS IN CASK



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WILLIAM YOUNGER'S
Scotch Ale
ON DRAUGHT OR IN BOTTLE
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GILBEY'S GIN

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OF
OLD ROMANCE

Drambuie

THE DRAMBUIE LIQUEUR CO., LTD., 12, YORK PLACE, EDINBURGH

An Indispensable Part
of a Good Cocktail

We recommend the Isle of Skye
Cocktail, 1/2 each Lemon Juice,
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NONE BETTER IN THE WORLD
OFFER GUESTS THE THREE BELOW:

FREEZOMINT
The leading brand of Crème de Menthe

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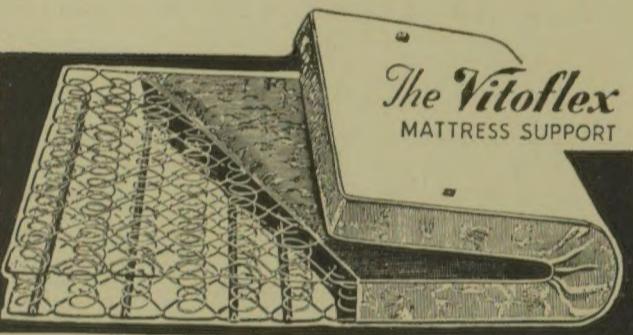
SLEEP - SLEEP THAT KEEPS YOU YOUNG!

The Vi-Spring OVERLAY Mattress

Fortunate is he or she who can always rely upon a night of sound, restful sleep for it is the surest way of keeping youthful in looks and vigour.

Sleep on a 'Vi-Spring' Overlay Mattress is sleep of the truly restful kind that keeps you young. Hundreds of springs provide a soft, resilient surface that nightly gives needful relaxation to tired limbs. Luxurious comfort promotes that contentment of mind essential to a good night's rest. Soon you are lulled into a dreamless sleep that rejuvenates both mind and body.

The 'Vi-Spring's' great reputation for comfort has led to many imitations. When buying look for the label bearing the registered name 'Vi-Spring Mattress.' You can then be sure that your purchase is a genuine 'Vi-Spring,' and that it will give you that luxurious comfort and lasting service that has, for nearly 40 years, made this famous mattress acknowledged as the world's finest overlay.



The perfect companion for the 'Vi-Spring' Overlay is the 'Vitoflex' Mattress Support. The firm yet resilient surface of the 'Vitoflex' efficiently supports every spring in the 'Vi-Spring' Mattress, thus adding immeasurably to comfort and durability. The 'Vitoflex' prevents sagging and ensures a far greater resiliency than can be obtained from any other type of support.

Sold by all reliable House Furnishers.

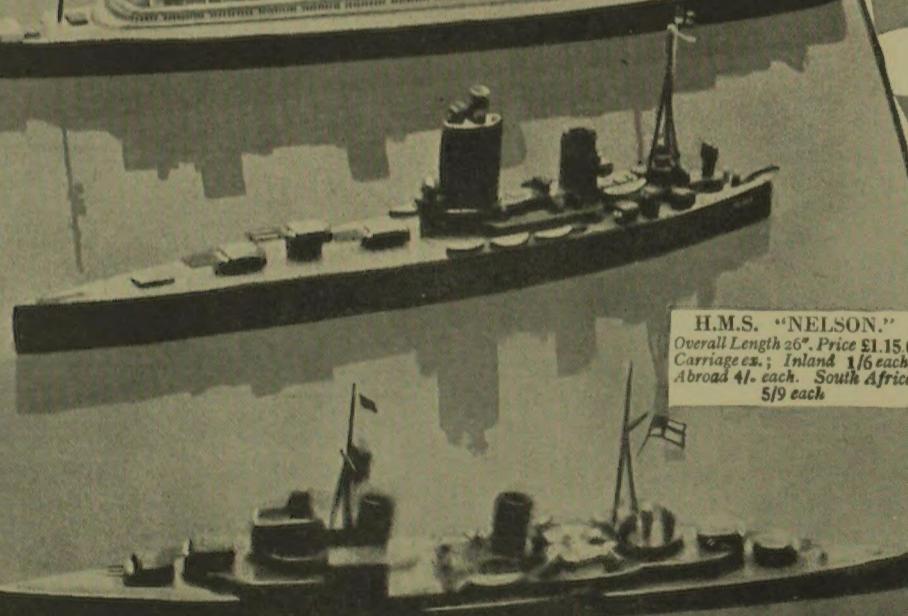
Write for beautifully Illustrated Catalogue fully describing 'Vi-Spring' products.
Post free on application to Sole Manufacturers:

Vi-Spring Products Ltd 98. Vi-Spring Works Victoria Road, Willesden Junction, London N.W.10.

R.M.S. "QUEEN MARY"
Overall Length, 34". Price £3.3.0. Carriage ex.; Inland 1/6 each; Abroad 5/9 each. South Africa 8/3 each.



H.M.S. "NELSON."
Overall Length 26". Price £1.15.0
Carriage ex.; Inland 1/6 each; Abroad 4/- each. South Africa 5/9 each

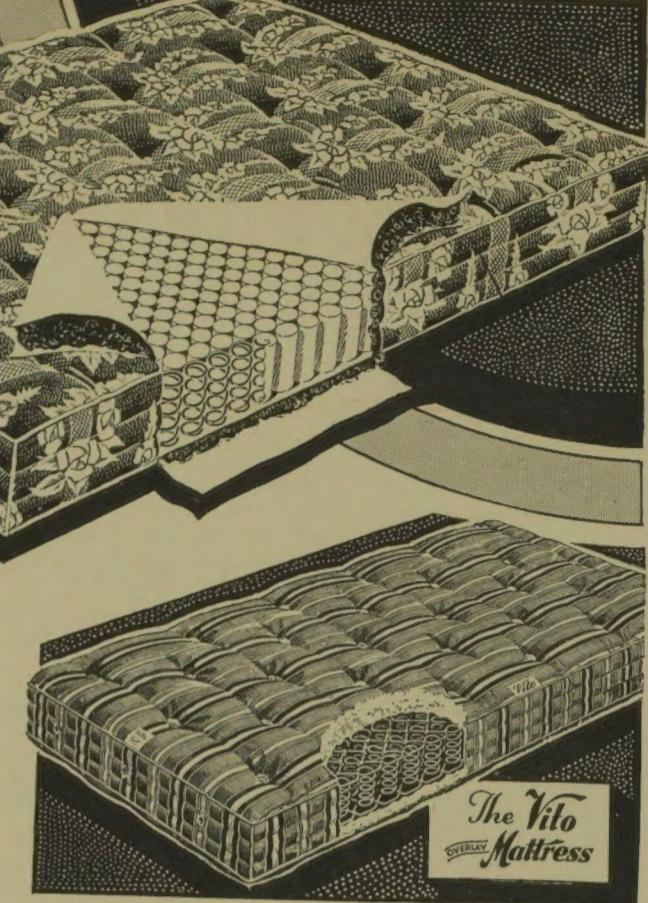


H.M.S. "SOUTHAMPTON."
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COMMUNICATION BY FLAG SIGNALS. Included with each ship is a set of International Code Signal Flags by which you can communicate with other models. Perhaps you can form a ship club with the assistance of friends possessing these marine models, when inter-communication by flag signal (exactly as it is done at sea) will be of the utmost value. When circumstances prevent you using your fleet on the water under their own power, you can manœuvre them by hand on the floor of your room or in the garden, using neat, mobile trolleys, the extra cost of which is 2/-.

The moderate price and extreme durability of the 'Vito' Overlay make it the cheapest good-quality mattress obtainable. All springs in this non-pocketed spring overlay are made from the finest quality British Steel Wire, rendered rustproof. The unique shape and assemblage of its Patent 'Vito' Springs permit a method of assemblage which prevents them ever becoming displaced. Its resilient spring centre and generous layers of soft upholstery make the 'Vito' extremely comfortable, especially when used with a 'Vitoflex' Mattress Support.



THE FLEET IN MINIATURE

● *Electrically propelled
Models with complete set
of Code Signal Flags in full Colours.*

Interest in our Fleet and our mighty ocean Liners was never greater than it is to-day. From the designs of G. H. Davis (Special artist of "The Illustrated London News") have been produced accurate scale working models of our mightiest battleship, H.M.S. Nelson, the latest type of cruiser, H.M.S. Southampton, and our greatest liner, R.M.S. Queen Mary. Each floats perfectly and is electrically propelled; they are offered at exceptionally low prices, considering the accuracy of the design and wealth of detail. Orders with remittance should be sent to (N.15), The London Electrotype Agency Ltd., 23-24, Fetter Lane, London, E.C.4, where models can be seen.

PROOF

of
MATTERS
WORTH
MENTION

of the remarkable contentions

mentioned since Mr. Hubert Scott-Paine set the course over a decade ago, after twenty years' investigation research and experience.

FIRST

revolutionary design: a new conception of ship construction following natural laws by riding on the water and not through it. (Witness: aboriginal man and his log.)

THEN

elusiveness, impelled by machinery evolved from a brilliant racing tradition. (Witness: Miss England I, Miss Britain I, II and III and others.)

AND

seaworthiness, born of kinship with the sea, not opposing the elements but using them to advantage. (Witness: the fish.)

NOW

intangible theory proved by fact—a truly remarkable matter. (Witness this event of today.)



THE FIRST MOTOR TORPEDO BOAT FLOTILLA OF HIS MAJESTY'S NAVY COMPRISING SIX SP- TORPEDO CRAFT built to the designs of MR. HUBERT SCOTT-PAINE and constructed by THE BRITISH POWER BOAT CO., Hythe, SOUTHAMPTON, England, accomplished the journey from PORTSMOUTH to MALTA under their own power—one week ahead of schedule..... The course is noted on the map.

In this era of change, matters such as these are not only **worth** mention, they are of **value** to all who have the safety of this Empire at heart and who look to the pioneers of today to **prove** their experiments and so preserve the superiority of this Country's fighting forces and its pre-eminence on the Sea!

Issued by The British Power Boat Company: which firm under the direction of Mr. Hubert Scott-Paine initiated the movement for British High Speed Craft and were responsible for their introduction into The Royal Navy, The Army and The Royal Air Force. Hythe, Southampton, England.

FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

THE MOVEMENTS OF MARKETS.

PLENTY of advice is poured out upon us in these times about the necessity of watching the movement of markets and shaping an investment policy with a view to making capital profits by anticipating the next jump of the cat. To real investors—according to my old-fashioned definition of the word—that is to say, to those who hold securities with a view to getting a steady income from them, and not being disturbed by their temporary fluctuations, all this kind of talk has little meaning; but as such investors appear to be an almost extinct race, it may be worth while to consider how much is to be made by pursuing the policy of in-and-out dealings. One obvious difficulty connected with it is the cost of the process, involved by brokerages, jobbers' turns and the stamp duty exacted by the Government on security transactions. Since most of the professional advisers of the public live on its activities in dealing rather than its tranquillity, it is natural that they should see little objection to an active policy on the ground of its initial cost. If all investors just sat tight and took their dividends and, by means of holding a well-spread batch of securities, allowed the prosperous ones to make good the losses on the less fortunate, the number of brokers and jobbers required would be very much less, and the Chancellor of the Exchequer would have to find a new source of revenue to take the place of the stamp duties that he would no longer collect. And this is a consideration that may well make us pause before we join in the in-and-out game—that by pursuing it we pay the expenses of the Casino. Of course, everyone who comes to the tables thinks that the other fellow is going to pay and that he himself is going to earn a packet. But this does not always happen.

OLD-TIME REGULARITY.

Apart from the necessary expensiveness of the game, which everyone thinks that he is going to make good by his foresight, or that of his adviser, it would seem that the present is a time in which this kind of operation is particularly dangerous, on account of the many outside influences, wholly beyond the reach of ordinary calculation, which now

sway the movements of securities. Time was, when it was a safe bet, year by year, to sell securities in general and especially those of the gilt-edged class, in the late spring and buy them back in the autumn. That was when we had a gold standard in working order, and the price of money, then a very real influence on security prices, was ruled by the seasonal movements of gold. In the autumn gold went to the food- and material-producing countries, especially to the United States, which were moving their crops of wheat, cotton, etc., and required more currency for this purpose, and were able to demand gold from the countries that had to pay for their produce. Gold consequently became scarcer in Britain and in Europe, bank rates were raised, and it became expensive to carry securities on borrowed money, and hence a seasonal fall in their prices, slight but sufficient to provide profits for nimble operators. It is true that this pleasant regularity that made financial journalism a comparatively simple job, was occasionally interrupted by some crisis or panic. But these awkward corners were soon turned, and had amazingly little effect on the prices of real investments. Nothing shows the comparative stability of stock exchange prices more strikingly in the pre-war period than a glance at the line showing the yield on Consols in the late Mr. Joseph Kitchin's Trade Cycle chart. With all the other features in the chart, and especially bank rate, jumping up and down like Jack-in-the-Boxes, the yield on Consols sails in an almost straight line across the picture. Between 1834 and 1913 it was only once—for a short time in 1848 (when it touched 3·53)—above 3½ per cent., and it only went below 3 in that curious period of bad trade and low commodity prices, never quite satisfactorily explained, between 1889 and 1896, when the Goschen conversion of Consols dislocated the market for all fixed-interest stocks. When we remember that this period of stability in Consols, which then formed the bulk of the British debt, was marked by some really terrifying crises, the narrowness of their fluctuations is a really astonishing proof of the level-headedness of investors in those times.

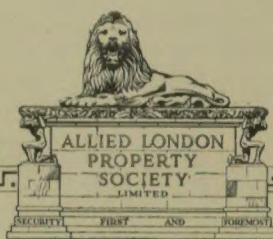
THE MODERN CONTRAST.

It need hardly be said that along with this stability of the leading British security there were plenty of wild fluctuations in the gambling counters, among which American railroad stocks were the chief. But the point is that at that time the stock

which most faithfully reflected the long-term rate of interest was stable in spite of big changes in the short-term price of money. Now it is the other way round. Freed from the shackles of the gold standard, our monetary authorities are able to make the price of short-term money what they like; and being anxious to place their Treasury bills as cheaply as possible, they have kept it now for about five years at an almost nominal figure. But this has not prevented some violent movements in gilt-edged prices. It is contended that the Treasury's power over the market for Government securities is now much greater than it has ever been before. But the proof of the pudding is in the eating; and a fall of 20 points in Consols, during a period in which a steady market was especially desirable from the official point of view, does not look as if this power was particularly effective. The fact of the matter seems to be, that there is in these times so little rhyme or reason in market movements that attempts to anticipate them are an expensive luxury for all except the professional operators. And the professional operators are themselves so puzzled by the outlook that they have, apparently, retired into their shells for the time being.

THE POLITICAL DISEASE.

This state of things arises chiefly because political causes are now the chief influence on security prices, acting first on the sorely shattered nerves of Wall Street, which never knows what its politicians are going to do next, and through them on the pockets of British and European speculators, who have been forced by a series of heavy falls in American shares to realise good British and international industrials in order to meet their losses on the other side of the Atlantic. The fall in American shares has brought them down to a level at which they can be bought to pay very handsome rates, even allowing for possible trade recession. But this is no reason why they should not fall considerably further, as long as questions of trade and company profits are in the background, and Wall Street is only influenced by fears of possible new attacks on Big Business by the Government, or by the labour leaders. This political disease is common all over the world and its effects on the French franc have been notable. Let us thank goodness that in this country all political parties approach business problems in a spirit of moderation and common sense.



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INVEST!
in

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This Stock is offered to give every investor a net income of 5% per annum. Interest paid quarterly on 31st March, 30th June, 30th September and 31st December of each year.

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Telephone: City 7533

To an amount exceeding £250,000 this Society has provided modern homes for the artisan and middle classes without subsidy. When present contracts are complete the total will exceed £350,000.

**SAFETY OF CAPITAL
SECURITY OF INCOME,
PROSPECTS OF APPRECIATION**

IN these days of rapidly changing social and political conditions, how can an investor place his funds with safety and obtain a regular and increasing income combined with good prospects of non-taxable appreciation?

The great British Insurance Companies, Banks, Investment Trusts and Finance Houses, handle the largest investment funds in the world.

Bank Insurance and Financial Shares Trust (known as B.I.F. Trust) is designed to enable the investor to spread his funds over this profitable field of British enterprise. Its permitted investments number over 120 Home Banks, Insurance Companies and Investment Trusts, and its certificates are free of all financial liability and give a present yield of well over 4%.

A large number of Bankers and Stockbrokers have described B.I.F. Trust as "THE BEST UNIT TRUST ON THE MARKET."

During the 12 months ended the 30th June 1937 dividends paid on securities held by the Trust have **in no less than 54 cases been increased and in all other cases maintained.**

Complete details are contained in a book "The Investor's Dilemma, and the Way Out," a copy of which will be sent free to all who send a postcard bearing their name and address to:

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53, NEW BROAD STREET, LONDON, E.C.2

Telephone No.: London Wall 5555.

Comfortable

The active touch-your-toes brigade will accept Braemar underwear as correct undress. Slip-over vests and athletic trunk-drawers in open mesh knit with elastic-finish waistbands give ample freedom and comfort. 'Wool for health' say the doctors, and Braemar makes it easy to follow in both letter and spirit.

*Very Comfortable*

Men who have reached the years of discretion (or even before or after that) want comfort and more comfort in underwear. Braemar vests and pants with long or short sleeves and long or short legs will be chosen according to temperature and temperament. These garments are fully fashioned and that means 'fit like a glove.'

*Most Comfortable*

Men whose long-lost faith in English summers makes them dread the winter will find warmth and ease and extra comfort in Braemar combinations. Ask to see Braemar 'Optimus.' This range comes in finest wool or silk and wool and the 'Optimus' describes a quality that lives up to its name.



UNDERWEAR FOR MEN

Braemar Underwear for men can be bought at most good shops and stores. Write for interesting booklet to Messrs. Innes, Henderson & Co. Ltd., Hawick, Scotland; or to Axell House, Warwick Street, London, W.1. Also makers of Braemar Sportswear.

ESTABLISHED 1760.

*for Mellowness*

If your preference is for a whisky mellowed and matured as an old vintage wine, your choice will be

SANDEMAN'S
V.V.O. SCOTCH WHISKY

*The King of Whiskies*

If your merchant does not stock it write direct to Messrs. SANDEMAN & SONS, Ltd., 25 27 Forth St., EDINBURGH

CO-OPERATIVE OWNERSHIP OF PROPERTY

STATEMENT
TO THE PUBLIC

The Board of Directors of FREEHOLD CO-OPERATIVE INVESTMENT TRUST LTD., beg to invite the attention of the Public to the following information concerning the Society, both as an explanation of the principle of co-operative ownership of Property and as a guide to those seeking a satisfactory medium of investment for sums of from £20 to £200. Any further information which may be required will be forwarded freely on request to the Secretary.

GENERAL INFORMATION

Q The purpose of the Society is to enable its Members, by co-operative investment, to share in the advantages of Property Ownership.

Q The Society's Accounts are audited by a Public Auditor and submitted to the Registrar of Friendly Societies. The Accounts may be examined at the Society's Registered Offices, and copies are furnished free to all enquirers.

Q The following Auditor's Certificate certifies the Dividends paid up to 31st December, 1936.

28, King Street, Cheapside,
London, E.C.2
6th July, 1937.

To the Directors,
Freehold Co-operative Investment Trust,
Ltd.
Freehold House, Thayer Street, London,
W.1.

Gentlemen,—I hereby certify that since the inception of your Society in 1932, Dividends have been paid on the Capital paid up at the undermentioned dates as follows:—

at the rate of

Final:	Dec. 31, 1932	7% p.a. *
Interim:	June 30, 1933	7% „
Final:	Dec. 31, 1933	9½% „
Interim:	June 30, 1934	9% „
Final:	Dec. 31, 1934	7% „
Interim:	June 30, 1935	7% „
Final:	Dec. 31, 1935	7% „
Interim:	June 30, 1936	7% „
Final:	Dec. 31, 1936	7% „

* Free of Tax

Yours faithfully,
H. M. HAWTHORNE, F.C.A.

Public Auditor.

Interim Dividend at the rate of 7% per annum, as usual, has been paid to Members in respect of the six months ended 30th June, 1937. For the convenience of Members, Dividends will in future be paid four times a year.

Q The Society invests the monies of its Members in revenue-producing Freehold and Leasehold Property let to good tenants of the medium rent paying class, holding and managing the Properties purchased for the purpose of deriving a steady income therefrom. The Society does not "deal" or speculate in Properties.

Q The properties owned co-operatively by Members of the Society are of a total value of £509,743 with an Annual Rent Roll of £70,514. These figures are being added to with regularity.

Q The Society's Shares are of one class only—Ordinary, of 2/- denomination. The only Charges are First Mortgages on specific Properties of £294,378, with interest at an average rate of approx. 4½%.

Q The maximum investment acceptable from any one Member is for £200 worth of Shares. (Minimum investment £20). Shares are obtainable only from the Society, at par, no brokerage fees or stamp duty being payable. The Shares are not subject to market fluctuations, nor can their purchase price be affected by the amount of Dividend paid.

Q Investments may be realised, out of liquid funds, upon one month's notice being given to the Secretary of the Society, in writing. Redemption is made at par, without expense or loss of Capital. No application for withdrawal has ever been refused or delayed.

Q The rules under which the Society operates are available for inspection at its Registered Offices, or may be purchased, price One Shilling per copy, post free. This sum is refunded on request should application be made for Membership of the Society.

FREEHOLD CO-OPERATIVE
INVESTMENT TRUST
LIMITED

Member of the Association of Property Societies.

BOARD OF DIRECTORS:

John Donald Hughes (Chairman). Lawrence Berman, M.A., A.M.I., Mech.E.
Cecil H. Leeland, F.A.L.P.A., F.C.I.A. Henry Robert Shanks.
W. Braxton Sinclair, F.R.I.B.A., A.I.Struct.E.

MANAGING DIRECTOR:

Cecil H. Leeland, F.A.L.P.A., F.C.I.A., Incorporated Surveyor.



A Booklet showing typical examples of the Properties owned co-operatively by the Members of the Society, together with the last statement of Accounts and a copy of the Director's Report, will be furnished on request to The Secretary, Freehold Co-operative Investment Trust, Ltd., Freehold House, Thayer Street, London, W.1. Please mention "The Illustrated London News" in any communication concerning this announcement.

IN THE SHERATON TRADITION

Created by Harrods in thoughtful observance of Sheraton principles, this Dining Room Suite represents the finest qualities of modern design, mellowed by the graceful touch of another epoch.



Serpentine-front Sideboard (5 ft.) in figured Walnut. Top drawer lined for cutlery. £32.10.0. Figured Walnut Tripod Table. 6 ft. x 3 ft. closing to 4 ft. 6 ins. £27.15.0. Set of 6 Walnut Dining Chairs upholstered in Green Hide. Small Chairs each £6.15.0. Arm Chairs each £10.12.6. Set Complete £48.5.0



Furniture value £20 and over available on Harrods Easy Terms.

HARRODS

Harrods Ltd

London SW1

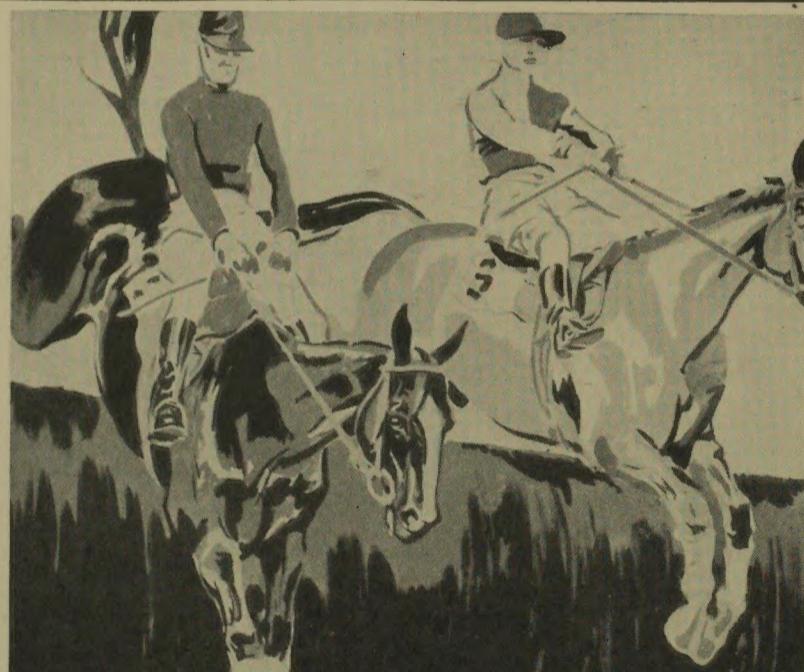


THE FINEST HOTEL ON THE ENGLISH COAST

Here is a standard of entertainment unequalled throughout the world. Everything is included in the terms: golf on the famous championship short course; tennis in the grounds, and also on the magnificent new covered courts—the most up-to-date in the country; squash rackets, badminton, croquet, indoor and outdoor bowls; covered swimming pool and electrically equipped gymnasium; the best ballroom in the West, flanked by the finest sun lounges in Europe; talking pictures, entertainments, cabarets; Jean Salder and his famous broadcasting orchestra; Clemson and Valerie, dance host and hostess of international repute; special instructors for golf, tennis, squash, swimming, gymnasium; 100-car capacity garage; 25-acres of beautiful grounds; free golf on the well-known Churston Course. Brochure on request.

PALACE HOTEL TORQUAY

Telephone: Torquay 2273



Read 'RAPIER'
ON RACING

IN THE

SPORTING AND DRAMATIC NEWS

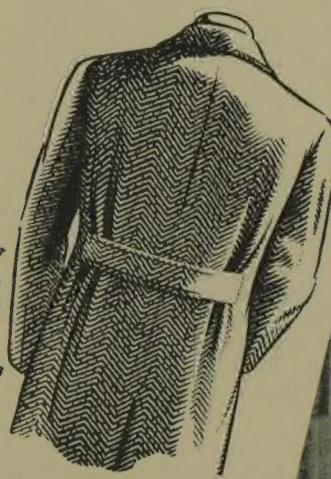
WE'RE GIVING AN

OVERCOAT SHOW FOR MEN ABOUT REGENT STREET

Overcoats. More overcoats. And still more overcoats. Formal coats and casual coats. Coats that clearly live in town, and coats that just as clearly spend their time at country houses. Coats that can do both and get away with it. Coats that throw off a shower.

Coats that could make a polar breeze look pretty silly. The greatest display of overcoats ever—all waiting for you to slip them on and see how you look in them. Hundreds that will fit you perfectly at five and six guineas; and some specially distinguished ones at eight. Come in for yours to-day.

*The Walking Ulster
for town or country.
In Scotch and Irish
tweeds, and cheviots
5, 6 or 8 guineas*



*The Ayrdown, for the
man who wants an
extra coat for informal
occasions.
Shower-proofed, light-
weight Scotch fleece
6 guineas*



AUSTIN REED

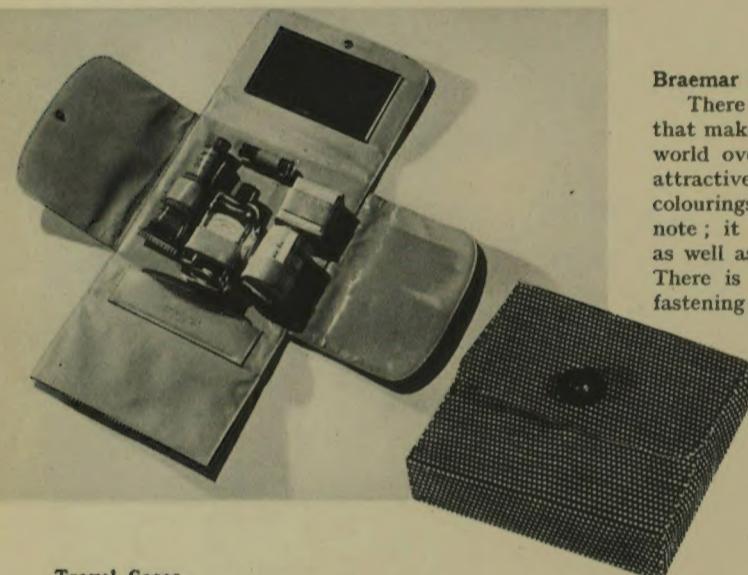
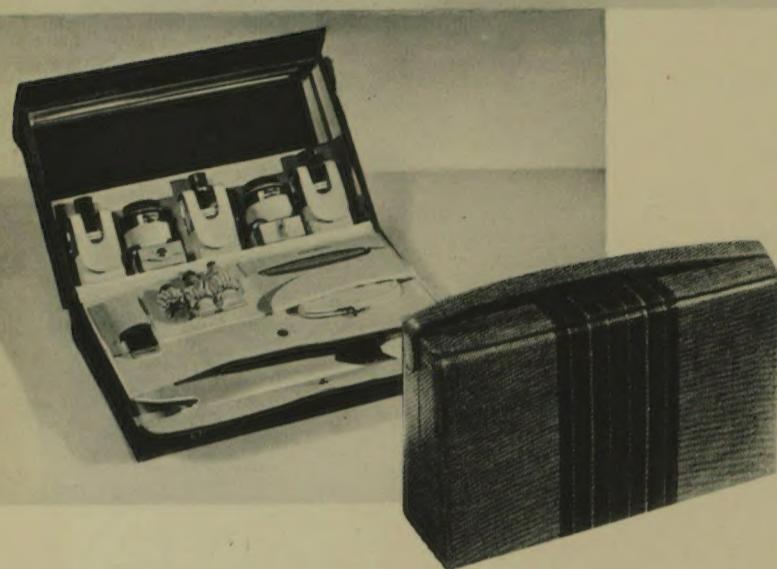
A U S T I N R E E D

OF REGENT STREET

13 FENCHURCH STREET, E.C.3 • 77 CHEAPSIDE, E.C.2

AUSTIN REED LTD.

Of Interest to Women.



Travel Cases.

Fashion in the wider sense of the word includes many things; especially is this the case with the needs of women who travel. Travel and sports accessories for the preservation and protection of beauty are decidedly important, and it is of these that Elizabeth Arden (25, Old Bond Street) has made a special study. For the air-minded there is the feather-weight glazed canvas case at the top of the page, with space for everything necessary for a night or even longer. There is a complete array of beauty needs, from toothpaste and brush to soap, powder, and lipstick, and although it is lined with a pink moisture-proof material, it is only five and a half guineas. It is a ski kit that is seen below it; a pink waterproof fabric makes the lining, and it contains everything for running repairs to the complexion. There is Sunpruf Cream to prevent burning, Suntan Oil and Velva Cream to soothe windburn or chapping; of it one may become the possessor for thirty shillings.



Festive Crackers.

It is really not too early for those who have friends abroad to think of Christmas gifts. Every woman likes something from the Elizabeth Arden salons, and here is an attractive novelty for eight shillings and sixpence. It is a cracker of scarlet cellophane with a flower alighting on the top; when it is pulled, out comes a Looking-glass Lipstick, with a mirror in the lid which appears as the lipstick is pulled out. Portrayed at the top of this page is a bottle of Blue Grass Eau de Toilette; as will be noticed, the flask is in complete harmony with the modern trend of design. Perfect companions for every woman are the Cleansing and Velva Creams, the former cleansing and the latter feeding the skin. The Skin Tonic, used whenever opportunity presents itself, overcomes that unpleasant heated sensation. Too much cannot be said in favour of the cooling Eye Lotion.

Braemar Underwear.

There is something about the Braemar underwear that makes a direct appeal to men and women all the world over. For the latter it is gossamer-light and attractive, in cobwebby lace knits and soft pastel colourings. The envelope combination strikes a new note; it has passed the censorship of sportswomen as well as those who lead a more leisurely existence. There is no drag at the back, and the one-button fastening keeps closed when the wearer bends or stretches. The underwear for men is made to fit the figure and to keep its shape. All garments are fully fashioned; neither must it be overlooked that the shaping is knitted into them. They are light, warm, and give splendid service, for the movements of the wearer, however vigorous, are never handicapped.



Braemar Knitwear.

There are Braemar jumpers, cardigans, and suits. Very important is the fact that the "cut" is knitted into the garments in such a way that they fit without a bulge or wrinkle. It is not until the jumpers and cardigans of this firm's pure cashmere are felt that one is able to appreciate its good qualities. It is as soft as the petal of a rose, light and warm; nevertheless, on account of a certain "art" in the weaving it is never oppressive, as it is perfectly ventilated. It is of pure cashmere that the

twin set in the centre of the page is made, consisting of a jacquard cardigan with two pockets, the openings to which are almost invisible, and a plain jumper. The colour schemes in which these are available are perfectly beautiful. The pure Botany pullover on the left is primarily destined for golf, riding, or winter sports, its sleeves arranged with a raglan effect. The suit on the right is of jacquard Botany wool; the skirt has pleats at the back and front. It must be mentioned that the jacquard design gives a tweed effect, thus making the suits as appropriate for the country as for morning wear in town. Innes Henderson, of Hawick, Scotland, are the creators of the Braemar specialities; they would be pleased to send the name and address of their nearest agent on application.

AN OUTSTANDING COLLECTION

T

Inexpensive GOWNS

for day and evening wear. No garment in this section is priced higher than seven guineas.

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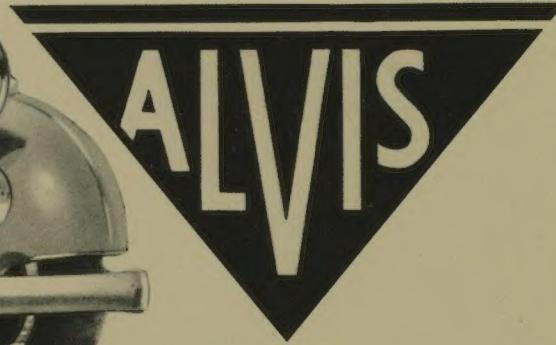
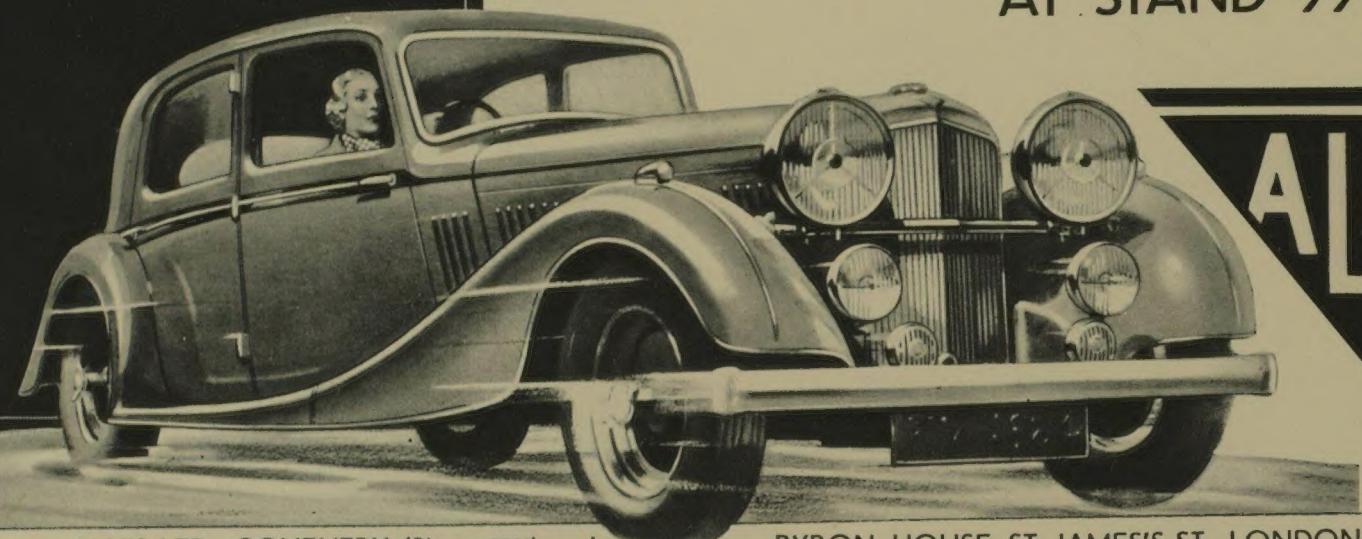
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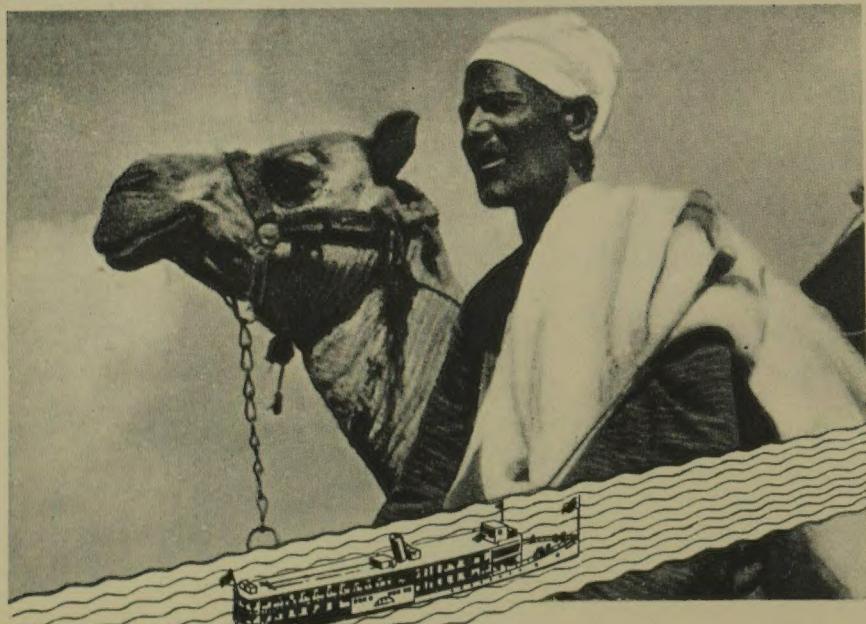
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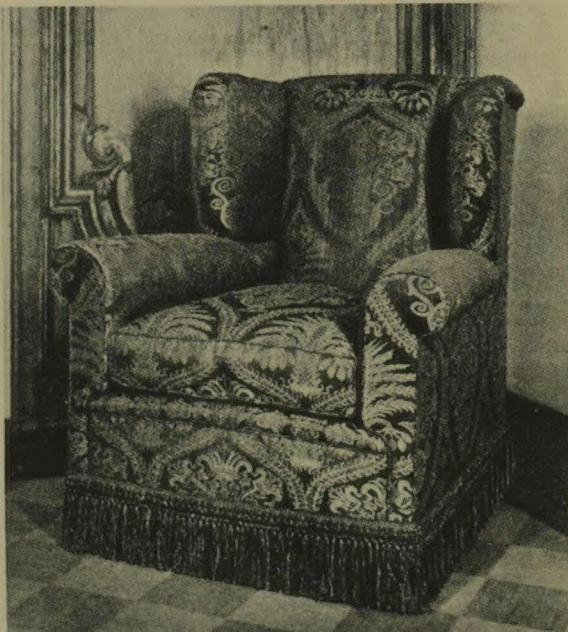
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SATURDAY, OCTOBER 16, 1937.



AFTER THE GREAT JAPANESE AIR RAID ON CANTON, WHICH CAUSED IMMENSE DESTRUCTION AND LOSS OF LIFE:
HAVOC IN A POOR DISTRICT, WITH A PAGODA INTACT AMID THE WRECKAGE.

Here and on a later page we illustrate typical scenes of the destruction wrought in Canton by the Japanese air raid of September 23, which was described at the time as the worst raid of the war. Most of the bombs, it was reported, fell on dwelling-houses in the poorer quarters of the city, causing enormous damage and loss of life.

The correspondent who sends the photographs says the Chinese authorities allowed very few to be taken, lest their publication should weaken the people's morale. Further raids have since occurred, including one on October 10, while Canton was celebrating the anniversary of the 1911 Revolution.



By ARTHUR BRYANT.

A HALF-COLUMN in *The Times* the other day seemed to offer more of practical means for solving the problems of our puzzled civilisation than was to be found in the rest of the morning's newsprint put together. It told the story of a group of Civil Servants who, feeling the need "of showing in a practical way the friendship and sympathy they had for their fellow-countrymen," resolved to befriend some community in a distressed area "where civilisation had drained the goodness from life and the grace from living." They chose their district carefully. Finally they lighted upon one where employment had long ceased to exist for almost every member of a village community which had formerly depended on coal-mining and where the tide of industry was little likely to return. Wisely distrusting anything that suggested mere charity or patronage, they made their offer of help to the derelict community in the shape of a business proposition. overshadowing the village, the symbol of its former bondage and present misery, was a gigantic and hideous slag heap. This they purchased and proceeded to bargain with the inhabitants for its disposal. To those who were prepared to spend part of their enforced idleness in spreading the contents of the slag heap over the adjoining earth, they offered tools, equipment, a suit of working clothes, and a square meal for every day devoted to such labour. With the women of the village they bargained a share of that daily meal to all who should assist in its cooking and serving. The management of their scheme they placed in the hands of local people, nominated and elected by the villagers.

The plan worked. One might, indeed, have doubted the existence of a benevolent purpose in the universe had it not done so. But those who help themselves open the road to salvation and those who help others assure it. The joint co-operation of self-helpers and helpers transformed that sad and desolate village, where formerly only misery, hatred, and discontent could be engendered, into a place where there was hope and a sense of social companionship and purpose. The wasted ground has been levelled and turfed, grass and trees have been planted, a village hall built, and men and women restored through their own efforts to a sense of their proper usefulness and dignity. By the worth of common humanity and the work by which all human worth must be measured, the slag heap that was the outward mark of the village's desolation has been transformed into something seemly which is the symbol of new life. "The levelled ground is an encouragement to further local activity and progress, and ideas are germinating under the warmth of accomplishment that will probably occupy more time and result in further improvement in the standard of local well-being."

This is precisely the kind of effort of which the modern world stands badly in need. We are all so busy reading, writing, and talking about the necessity for world co-operation—and war, as we are now told by our universally benevolent wiseacres, to enforce it—that we fail to see the work of redemption which

is at hand. The key to social salvation is in every man's pocket. It does not consist in talking largely and vaguely about world-wide politics, but in going out and doing the job of civic betterment which lies at one's own door. Good citizenship, like charity, begins at home. The modern community suffers from a surfeit of Mrs. Jellybys. Let us turn our backs on that good lady, with her eternal prating of perilous remedies for ills at the other end of the world, and extend the hand of friendship instead to our next-

country has informed our laws and institutions. We have been ready to help one another and to go out of our way to do so. The Whitehall Civil Servants who took that unobtrusive but bold initiative in helping their poorer countrymen were acting in the truest democratic tradition of their race. They could not have served the commonwealth more nobly, either in act or by example. Even the best of their administrative achievement must pale into insignificance beside this simple, human, and—though they will blush to have such a word applied to what they saw merely as their civic duty—glorious accomplishment. Men who work in such a spirit do more to defend democracy from its enemies than all leagued and confederated armies and air fleets in the world. They create something which is worth defending.

A hundred years ago, when the unforeseen consequences of our unplanned and over-hasty industrial revolution was dividing a once-united Britain into what the young and prophetic Disraeli called the "two nations," the neighbourly conscience that had still remained part of the legacy of our people came to our assistance. It saved us from what at one time seemed to many almost inevitable: revolution and civil war—the fate of modern Spain. But happily our ancestors did not sit down with their eyes vainly fixed on distant Westminster and their ears listening for the tumbrils out of starving Lancashire and Staffordshire. Without waiting for orders, they set about restoring national unity in the place where they happened to be—in the familiar streets or fields of their own home. From Lord Ashley—the Lord Shaftesbury of later history, who used his wealth and rank to initiate nation-wide schemes of reform—to obscure doctors in insanitary northern industrial towns, the Englishman answered the summons of his social conscience by doing the work of reform that lay nearest his hand. Such men did not worry whether they were likely to save the world; each of them worked for some clearly-defined, limited but attainable end whose achievement increased the sum total of human happiness and goodwill. They did not succeed in making industrial Britain a paradise, but they did add immeasurably to the amenities of the national life and to ordinary understanding and sympathy between man and man. It is just that which these Whitehall bureaucrats, who have shown the quality of their leadership and service, have done for their fellow-men and women. As that charming article in *The Times*



THE LEADING SPIRITS OF MODERN CHINA: CHIANG KAI-SHEK, PRIME MINISTER AND GENERALISSIMO, AND HIS WIFE, ONE OF THE FAMOUS SOONG SISTERS—AN UNPUBLISHED PHOTOGRAPH.

General Chiang Kai-shek has for some years been the dominant figure in China, and in the present struggle with Japan he and his country stand at the crisis of their fate. He is ably supported in public affairs by his wife, who is the youngest of the three famous Soong sisters. The eldest is the widow of Sun Yat Sen, the founder of modern Chinese republicanism, and the second sister, Madame Kung, is the wife of the present Finance Minister. Madame Chiang was educated in the United States, and was naturally much influenced by her famous brother-in-law. A note supplied with our photograph says: "She is the first woman in modern Chinese history to take a place at the War Council table. Besides being the directing head of the New Life Movement, she is also the Secretary of the Committee of Aeronautical Affairs, of which her husband is the head. She is a devoted Christian." To the Chinese armies she is a familiar figure as she alights from her aeroplane on an unexpected visit. As her husband does not read English, she keeps him informed on Western thought and events. They have recently collaborated in a book that reveals much concerning their country's modern history, entitled "China at the Crossroads." Here they tell in full the story of the kidnapping of the Generalissimo last December.

door neighbour. By doing so we may do some practical good, and if everyone does likewise we shall do a great deal.

In doing so we shall be reverting to an old English tradition, and one which an historian cannot help believing to be the source of nearly all that has been best in our national heritage. For it has been the crowning civic glory of Englishmen that they have mastered the difficult human art of neighbourly co-operation. The good humour of which Clarendon proudly spoke as the peculiar characteristic of his

put it: "The experiment has succeeded: the friendship is established: the happiness of giving and doing has been built into every yard of the levelled ground, every stick and stone of the new hall. In a few years trees will grow upon the sides of the slag heap that slope down to the backs of the cottages. Seats will be set under them, and, where Roman and Saxon and Norman worked and set their mark, there will be for posterity to see the mark of the men and women of this era who have united in friendship to show the worth of their common inheritance."

HOME FRONT AND FRONT LINE: JAPANESE DEAD AND CHINESE TRENCHES.



THE JAPANESE HOME FRONT SEES SOMETHING OF THE COST OF THE WARFARE IN CHINA: THE ASHES OF TWELVE NAVAL RATINGS OF A LANDING PARTY, WHO WERE KILLED FIGHTING AT SHANGHAI, HONOURED UPON BEING DISEMBARKED AT TOKYO.



A "FLANDERS FIELD" FRONT NEAR SHANGHAI: CHINESE POSITIONS SEEN THROUGH A LOOPHOLE IN A JAPANESE TRENCH—A PHOTOGRAPH TAKEN BEFORE THE WEATHER BROKE.

The fighting between the Japanese and Chinese forces near Shanghai is taking place in a country of creeks and canals, and but few metalled roads. Bad weather has a very adverse effect on operations. The Japanese are described as relying largely upon horse transport in these circumstances; while continuing to

land large quantities of timber for making "corduroy" roads. A "Daily Telegraph" correspondent gives a graphic description of conditions on the Chinese side of the line, where the men were occupying waterlogged trenches under conditions reminiscent of the Flanders front in the Great War.

BOOKS OF THE DAY.

IN discussions

about art, there is a tendency to overlook its commemorative and historical side. Pictorial and plastic art has been in all ages (until the advent of photography) the sole means of preserving for posterity the visual aspect of past scenes, persons, and events. Even to-day such art retains its reminiscent value in portraiture, landscape, and architectural subjects. There are still people—I am one, I hope, among many—who like to have a painting of some place associated with happy memories. They like also to be able to recognise the scene, and it does not add to their enjoyment if the natural shape of things is distorted, if the sea horizon wriggles, or buildings are tilted at impossible angles.

To-day, accurate representation seems to be regarded by the advanced as the unforgivable sin, or at any rate as old-fashioned foolishness, rendered unnecessary by the camera. The difference between a photograph and a painting, however, is fairly obvious, and even colour-photography leaves a vast field open to the artist. Representation, I venture to think, has by no means been exhausted, and Nature has many a "light that never was" as yet—on card or canvas—still to be recorded. Nor can the modernists themselves escape from Nature, of which their own minds are but a part, and in their wildest vagaries they have merely found new material to represent. The curious thing is that some of them still choose familiar objects—such as a human being or a house—as themes for (shall we say?) misrepresentation. Those are more consistent with their principles, I think, who prefer the purely abstract, and give us, for example, fascinating linear structures, like a child's experiments with meccano, or weird plastic shapes that suggest malformation in Brobdingnagian potatoes.

Talking of abstract art recalls the Dormouse's question to Alice at the Mad Tea Party with the Hatter and the March Hare—"Did you ever see such a thing as a drawing of a muchness?" Now here is a really abstract subject that should appeal to the emancipated painter—a subject, as Browning would put it, "made to your hand!" The only objection is that it involves a literary allusion, which I understand is nowadays taboo in the best art circles.

For some (though not all) of these reactionary observations I find support in the introduction to a very delightful and richly illustrated quarto entitled "FRENCH PAINTING AND THE NINETEENTH CENTURY." By James Laver. With Notes on Artists and Pictures by Michael Sevier, and a Postscript by Alfred Flechtheim (Batsford; 21s.). The illustrations comprise eleven plates in colour and 130 other reproductions in monochrome of paintings by the great French masters of the period. They were selected by the late Herr Flechtheim, a well-known German connoisseur, who, just a year ago, helped to arrange in London a memorable Exhibition of French Nineteenth-Century Painting, organised by the Anglo-French Art and Travel Society, at the New Burlington Galleries. This Anglo-Franco-German collaboration has a happy suggestion of cultural unity in Europe, as reflected in the closing words of Herr Flechtheim's "Postscript," completed only a few days before his recent death. "Really great art," he concludes, "soars above racial frontiers and belongs to the world. . . . It affords a common meeting-ground, and transcends all those considerations of Imperialism and politics which are the cause of international strife and ill will."

Herr Flechtheim favoured innovation in art. He shows, by quotation from bygone criticism at successive dates, how the work of Cézanne and others gradually conquered Paris, and how "the revolutionaries of yesterday are the classics of to-day." Incidentally, he points out that Delacroix and several of his followers drew inspiration from English literature—Shakespeare, Scott, and Dickens, for example. He adds that "Alice in Wonderland seems in part responsible for the youngest artistic movement of our own times, Surrealism." (Possibly, then, it may have already produced a picture of a muchness!) With Mr. James Laver's six chapters of appreciation and criticism, the above-mentioned "Postscript," and Mr. Sevier's biographical notes, which also

indicate the provenance of the paintings reproduced, this book forms an admirable commentary on the period it covers. Regarding the chief "revolutionary," Mr. Sevier recalls: "Cézanne was the son of a wealthy hat-manufacturer who later became a banker. . . . Even his artist friends, with the exception of Renoir, did not think too highly of his art, and his great influence on the development of modern art only came into being after his death."

Mr. James Laver, whose aim has been "to place the chief artists of the nineteenth century in their environment, to show the influence by which they were surrounded, the ideals they set themselves," sees in Cézanne not only a revolutionary artist (sometimes overpraised), but a

everything

else. The twentieth century, whether we like it or not, is plainly going to be a century of reintegration or final collapse. . . . It is no accident that Poussin and Bossuet were contemporaries, nor that in the time of Jeremy Bentham artists pushed their individualism to grotesque extremes. Is it too fanciful to suggest that the totalitarian state is foreshadowed in the whole approach to painting of a man like Cézanne?

Mr. Laver disputes the modern claim that painting should ignore literature and have "no intellectual content whatever." This claim, he declares, "has even led some writers to the extreme conclusion that 'Every sacrifice to representation is something stolen from Art,' and the logical conclusion from this is that there is no true painting between the extreme primitive and Cézanne. . . . For the last generation aesthetic critics have been pursuing the will-o'-the-wisp of pure Art, pure Painting, pure Poetry, etc., until the ideal poem has come to seem a meaningless pattern of meaningless shapes. The pursuit of abstract Art has done good, no doubt, in freeing the artist from the tyranny of the photographic vision, but it is not, and cannot be, an end in itself. Nor has it succeeded in banishing Literature, if we may judge from the number of pamphlets necessary to explain the productions of abstract painters. . . . The mistake is to regard the pictorial artist as somehow not a man, but a painter living all by himself under the glass shade of an air-pump—or should it be in a padded cell? For to care nothing for representation is to care nothing for communication with the rest of mankind. It is to shut yourself up with a private language, to converse endlessly with yourself in terms unintelligible to the rest of the world, to provide, in short, the stock subject of investigation by the psycho-analyst and the alienist. It is not, perhaps, to be an artist."

The idea that painters may anticipate public events is expressed in another richly illustrated quarto which deals with our home-grown art, for a change, instead of that of France, namely, "MODERN PAINTING IN ENGLAND," By Mary Chamot. With twelve Colour Plates and fifty-nine in Monochrome (London: *Country Life*, Ltd.; New York: Scribner; 10s. 6d.). This book claims to be the first general survey of British painting from the time of Whistler to the present day, and besides the main body of letterpress there is a biographical index of over 250 artists. In a chapter dealing with the influence of the war on art, and with abstract and imaginative painting, the author writes: "One of the astonishing things about modern art is that certain movements seem to foreshadow world events, as though the artist's sensitiveness enabled him to anticipate coming changes. . . . In the early twentieth century the Cubists and Vorticists seem to have

been obsessed with militaristic and mechanical subjects some years before the war.

The elements of Cubism were already apparent in Cézanne's painting, and his theory that all natural forms can be reduced to cones, cubes and cylinders was further developed by Picasso."

Another direction in which revolutionary art has pointed the way to practical changes is mentioned by the author in her account of the Vorticists, a group of artists and writers who founded the Rebel Art Centre in Great Ormond Street early in 1914, and issued an explosive journal entitled *Blast*, edited by their leader, Wyndham Lewis. (I remember purchasing a copy myself, and finding, on perusal, a certain sense of detonated uplift!) "Since the war," we read, "he has devoted himself mainly to writing, but the few pictures he has painted are tremendously forcible. . . . Perhaps the most prophetic thing he wrote in *Blast* was the plea for abstract design in advertising: 'Actually, if Tube Posters, Magazine Covers, Advertisements and commercial art generally were abstract in the sense that our paintings at present are, they would be far less harmful to the eye and thence to the minds of the public. There should be a Bill passed in Parliament at once, forbidding any image or recognisable shape to be stuck up in any public place.' No Act of Parliament has been necessary. . . . Now simplification and abstract design rule in posters, advertisements, window dressing,

[Continued on page 686]



"GEORGE, LORD RODNEY"; A VERY RARE MEZZOTINT
BY GAINSBOROUGH DUPONT (1767-1797), AFTER
THOMAS GAINSBOROUGH, R.A.



"LADY ANNE LAMBTON AND FAMILY"; BY JOHN YOUNG,
AFTER HOPPNER.



"THE DOUGLAS CHILDREN"; BY JAMES WARD (1769-1859),
AFTER HOPPNER.

THE DISPERSAL OF THE FAMOUS ERDMANN COLLECTION OF MEZZOTINTS AT CHRISTIE'S: THREE FINE EXAMPLES,
BY GAINSBOROUGH DUPONT, JOHN YOUNG, AND JAMES WARD, THAT WILL COME UP FOR SALE.

The dispersal of the famous Erdmann Collection will take place at Christie's on November 15 and 16. In this superb collection nearly every print is, as near as possible, in the condition in which it was published, while many are in unique or previously unrecorded states. The engraver Gainsborough Dupont is famous for his mezzotints, particularly those after paintings by his uncle, Thomas Gainsborough. The portrait of Lord Rodney illustrated above is described as a proof before all letters, only one other impression being known of this plate. James Ward, who engraved the plate of "The Douglas Children," was, of course, a well-known animal painter and engraver. He was appointed engraver and mezzotinter to the Prince of Wales in 1794, and became an R.A. in 1811.

political portent. "Cézanne," he writes, "foreshadowed not only the development of painting during the next few generations, but the development of world affairs. It would be fantastic to suggest that he was aware of this. . . . But such a unity of purpose as his sometimes enables a man to be more in tune with universal currents than the more intellectually inclined. The nineteenth century is the century of individualism in painting and in

advertisements and commercial art generally were abstract in the sense that our paintings at present are, they would be far less harmful to the eye and thence to the minds of the public. There should be a Bill passed in Parliament at once, forbidding any image or recognisable shape to be stuck up in any public place." No Act of Parliament has been necessary. . . . Now simplification and abstract design rule in posters, advertisements, window dressing,

THE AGONY OF CANTON: AIR-RAID MASSACRE THAT SHOCKED THE WORLD.



AFTER THE JAPANESE AIR RAIDS ON CANTON: CHINESE SOLDIERS AND CIVILIANS SEARCHING RUINS OF HOUSES FOR THE DEAD AND INJURED.



SALVING WHAT REMAINED OF THEIR HOUSEHOLD GOODS: A CHINESE MAN AND WOMAN (CARRYING A TRUNK) AMID THE WRECKAGE OF MANY HOMES.



DWELLING-HOUSES AT CANTON WITH THEIR FRONTEAGE TORN AWAY BY A BOMB: A VIEW SHOWING THE WRECKED INTERIORS OF ROOMS.



PART OF THE SAME HOUSE AS THAT SEEN IN THE ADJOINING PHOTOGRAPH: AN EXTENDED VIEW SHOWING ANOTHER ROOM FULL OF DÉBRIS.



SHELTER DURING THE AIR RAID: A CHINESE CROWD IN A GARAGE ON THE SHAKEE BUND; OPPOSITE THE SHAMEEN OR FOREIGN SETTLEMENT.



A FEW SECONDS AFTER AN AIR-RAID ALARM: CHINESE REFUGEES CROSSING THE BRITISH BRIDGE (LATER GUARDED BY SAILORS) INTO THE SHAMEEN.

On September 26 it was stated that the British Ambassador in Tokyo had again made very strong representations to the Japanese Foreign Ministry regarding the manner in which Canton and Nanking were being bombed. On the 27th the Far Eastern Advisory Committee of the League of Nations, in a resolution concerning "aerial bombardment of open towns in China by Japanese aircraft," expressed "profound distress at the loss of life caused to innocent civilians, including great numbers of women and children," and solemnly condemned such acts, declaring "that they have aroused horror and indignation throughout the world." The above photographs, along with that on our front page, were taken during and shortly after the great raid on Canton. Writing from Hong Kong on September 23, a "Daily Telegraph" correspondent said: "Japanese bombers swooped on Canton

to-day and, it is estimated, in fifteen minutes killed 3000 non-combatants. Nearly all the bombs fell in the crowded poorer districts; not one military station was hit. The Japanese planes did appalling damage; whole streets in the Chinese quarter were demolished. When the sirens shrieked their warning, crowds of Chinese rushed for safety to the Bund, opposite the island-like Shamen, the foreign residential district.... The foreign Concession in Shamen was not endangered, but British sailors and French troops are guarding the bridges against any possible attempts by mobs to rush them." A Reuter message giving an eye-witness account of scenes at Canton stated: "The casualties were greater than in any other raid.... I saw streets literally piled with dead.... but it will be days, perhaps weeks, before the number can be known with any accuracy."

A FLYING LESSON FROM THE BAT: HIGH-SPEED PHOTOGRAPHS

PHOTOGRAPHS SUPPLIED BY PROFESSOR HAROLD E. EDGERTON,



JUST RELEASED FROM THE HAND: A BAT IN GRACEFUL FLIGHT, WITH EARS ALERT, BUT STILL ANGRY, AS INDICATED BY THE OPEN MOUTH WITH TINY FANGS SHOWING.



ONE OF NATURE'S AEROPLANES: A BAT FLYING DIRECTLY AT THE CAMERA, WHICH IT SKILFULLY AVOIDED—HERE SEEN WITH ITS WINGS ON A DOWN-STROKE.



LEFT: ON THE UP-STROKE THE WINGS ARE SLIGHTLY FOLDED AND ASSUME AN UNUSUAL POSITION IN AN ALMOST VERTICAL MOTION AS THEY GO UP TO START ANOTHER DOWN-STROKE.



AT THE END OF THE UP-STROKE: HERE THE BAT IS SEEN STRETCHING ITS WINGS TO THE FULLEST EXTENT IN PREPARATION FOR THE DOWN-STROKE.



BEARING A MARKED RESEMBLANCE TO A MONOPLANE, BUT DIFFERING FROM A MACHINE IN THE ABILITY TO BEND THE WINGS UP AND DOWN: A BAT IN LEVEL FLIGHT, SHOWING THE MEMBRANE THAT JOINS THE TAIL AND HIND-LEGS IN USE AS A HORIZONTAL RUDDER.

In our issue of September 11 we gave a striking high-speed photograph (by Edgerton and Tucker) of a bat in flight, banking to avoid a crash into a wall—an example shown at the Royal Photographic Society's Exhibition. Here we give other similar studies (likewise emanating from the Massachusetts Institute of Technology), which will doubtless interest those concerned in aeroplane construction, besides nature-lovers. With these new photographs, Professor Harold E. Edgerton supplies the following note: "Since he began studying New England bats five years

ago, Donald R. Griffin, Harvard College senior, has explored the damp recesses of old mine, lonely mountain caves, and abandoned rural buildings—all favourite haunts of bats—identifying nine species. Bats are mammals, not birds, and their young are born alive. While as many as four may be born, usually there is only one. The mother, in company with other females of the colony, customarily retires to a community maternity ward in a crevice to await the arrival of her young. Baby bats are born with claws fully developed, clinging to their mother's fur, and frequently

OF ZIGZAGS BY "FILMY SHAPES THAT HAUNT THE DUSK."

OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.



THE DOWN-STROKE OF THE WINGS, WHICH, IN THE NEW ENGLAND SPECIES, SELDOM EXCEED A SPREAD OF TWELVE INCHES, THOUGH SOME EAST INDIAN BATS HAVE A WING-SPREAD OF AS MUCH AS FIVE FEET.



THE COMPLETION OF THE DOWN-STROKE: A STAGE AFTER THAT IN THE ADJOINING PHOTOGRAPH, AND SHOWING THE TINY FURRY "FUSELAGE" OF THE BAT RIDING ON AIR-FOILS OF MEMBRANE AND SLENDER BONES.



A NATURAL "MONOPLANE" SEEN FROM BELOW: THE UNDERSIDE OF A BAT IN FLIGHT—A VIEW SHOWING THE WHOLE OF ITS BODY, WITH THE SHARP-CLAWED FEET, AND THE EXTENT OF THE WING-SPREAD.



STALLING TO AVOID A CRASH INTO A WALL AHEAD (NOT HERE VISIBLE) AND USING THE MEMBRANE BETWEEN LEGS AND TAIL TO CHECK ITS IMPETUS: A BAT WITH WINGS IN AN UNUSUAL POSITION.

accompany her on swift, zigzag flights in pursuit of insects—the chief food of these tiny 'flying mice,' as they are called in Germany. A bat's wings are supported by the greatly elongated fingers of the hand, the thumbs of which are hooks. The bat roosts hanging head down by its hind feet, which are used solely for this purpose. The toes are turned back and the sharp claws strongly curved to assure safe holds while the animal is hibernating or roosting. Even in death the claws do not relax their secure grip on rock or tree. Bats have a homing instinct and in tests

have flown sixty-five miles to return to their favourite roost. Caves are chosen for hibernation because bats require an even temperature that does not fall below freezing, and dampness to prevent dehydration. There is some evidence that bats migrate, and Griffin, with the co-operation of the United States Biological Survey, has banded thousands; but, unlike birds, bats are seldom seen by casual observers, and data on their habits are difficult to secure." Tennyson calls them "filmy shapes that haunt the dusk, with ermine capes And woolly breasts and beaded eyes."



THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

FOR some time past my newspaper has been publishing letters on the threat to the rarer Lakeland birds by the intensive and incessant raids of egg-collectors, and the deplorable zeal of certain gamekeepers in the destruction of what they are pleased to call "vermin," under which odious term they include both hawks and owls. Unfortunately, however, this horrible combination of greed and ignorance is going on all over the British Islands, and in spite of Acts of Parliament passed for the protection of these birds.

Of these two types of destroyers the egg-collector is—the worst, inasmuch as whether he employs professional collectors to steal for him, or whether he does this for himself, he is still one of what we call the "educated classes." For many years great efforts have been made to preserve the few remaining pairs of kites left in their only remaining breeding-places from these insatiable and unscrupulous robbers, and the mean subterfuges they resort to in their efforts to obtain these "prizes" are almost incredible. The more near any species approaches to the verge of extinction, the more relentless they become in their efforts to secure the last known "clutch" to be taken in these Islands. And they had, and still have, the effrontery to urge that their raids are made for "scientific purposes"! The chough, the kite (Fig. 3), the raven, the phalarope, and the crossbill are among the most coveted of these prizes. How much longer will this fast-diminishing supply last out? For the majority of these "oologists"

precious relics of the past, conveniently near him, to provide himself with the necessary building material? We preserve these monuments for our own edification and instruction, and in order that those who come after us may enjoy the like sources of inspiration. Surely, then, these living "relics of the past"—for vanishing species are no more than this—are in no less need of protection, and for the same reasons. But protection here is much more

purpose? For all pheasant chicks spend the night under cover of the hens' plumage. The real culprits in such cases, are rats, which easily find access to the coops. And more than once a barn owl shot among the coops has been found, when picked up, to be holding a rat in its claws! One has only to examine the "pellets" formed of a closely packed mass of fur and bones, and cast up at the bird's retreat, to discover the precise nature of the food that has been consumed.

The merlin on the grouse moor, and the hobby of the woodlands share no better fate, yet it has been shown that the merlin in such haunts is perfectly harmless, while beetles and other insects form the staple food of the hobby! Montagu's Harrier and the buzzard still afford intense enjoyment to bird-lovers who delight to watch their wonderful flight; but this can be done only in a few areas, where land-owners and keepers alike afford them protection, for happily there are some land-owners, and some keepers who display a jealous care in the protection of these poor outlaws among our native birds.

Those who are keen on fly-fishing bear scarcely less hardly on birds like the kingfisher and the heron. The latter is much more of a benefactor than a poacher, for it feeds largely on eels, the enemies of trout eggs, and which can do great damage. But any bird known to eat fish seems always to be marked down for slaughter. And to this insensate persecution we owe the extinction of the osprey (Fig. 1), and the white-tailed eagle. The last eyrie of the osprey, on Loch Arkaig, came to an end in 1911. The white-tailed sea-eagle (photographs of which appeared in our issue of Oct. 9) (Fig. 2) is now extinct as a breeding



1. EXTERMINATED OWING TO THE PERSECUTION TO WHICH IT WAS SUBJECTED BY EGG-COLLECTORS AND THOSE WHO HELD THAT IT DAMAGED THE FISHING: THE OSPREY, WHICH, YEARS AGO, BRED ANNUALLY IN THE SCOTTISH HIGHLANDS.—[Photograph by D. Seth-Smith.]

difficult, for they cannot be enclosed within an iron fence, but are at the mercy, day and night, of those possessed by greed, and aided by low cunning often impossible to circumvent. We can only continue unceasing vigilance, and make the penalties for law-breaking in this regard substantially heavier.

And now let me pass to the gamekeeper, all too commonly backed by his employer. Hawks and owls of all species, as well as stoats and weasels, are deemed by them "vermin," to be destroyed by any and every means that uninformed prejudice can devise. I live now in the country, and am astonished at the ignorance concerning this matter of "vermin" which is displayed everywhere around me. Not so very long ago I saw a photograph of a keeper's "museum" with a string of kestrels, owls, stoats and weasels. Few are well informed as to the feeding habits of the hawks and owls whose bedraggled carcasses were displayed in this photograph.

Shooting and trapping are the methods of destruction generally adopted by the gamekeeper. For sheer beastliness the latter would be hard to beat. An instance was given the other day, by a writer complaining of the relentless persecution of Lakeland birds, of a peregrine falcon found dead in a trap. In its struggle to escape, the bird had almost torn the leg from the body, and the frayed and battered state of the plumage bore witness to its long-drawn efforts to escape from the terrible grip of the iron jaws of the trap. Hundreds of such bodies thus mangled, of hawks and owls, and other birds, are taken by such diabolical means every year, though the use of the "pole-trap" has been made illegal!

The barn owl is accused, and shot at sight, on the charge of stealing young pheasants from the nesting-coops. How does it contrive to effect this fell



2. ON THE VERGE OF EXTINCTION AS A BRITISH BREEDING BIRD: THE WHITE-TAILED SEA-EAGLE, WHICH FORMERLY OCCUPIED ERYRIES ALL ROUND OUR COASTS, WHERE PRECIPITOUS CLIFFS AFFORDED SUITABLE SITES.



2. A BIRD WHICH HAS SHARED THE FATE OF THE OSPREY: THE WHITE-TAILED SEA-EAGLE, WHICH FORMERLY OCCUPIED ERYRIES ALL ROUND OUR COASTS, WHERE PRECIPITOUS CLIFFS AFFORDED SUITABLE SITES.

are not content with a single clutch, their greed knows no bounds. They must have enough for "exchange" purposes, and enough to show the "range of variation" which the eggs of any given species display, though no one has yet been able to show that such variations, where they occur, have in any way whatever added anything to our knowledge of the evolution of the victims of their mistaken zeal.

We spend, and wisely, considerable sums every year for the protection of "Ancient Monuments." What would be said, and done, to the man who, to build a pig-sty, started to break up one of these

species. A pair bred in Scotland until 1908, when the male was killed, the female, the sole survivor of her race, as a British breeding bird, brooded for ten successive years on her nest, brooding from force of habit. But in 1918 she also "disappeared." What harm to the "fishing industry" could have been done by this one pair of breeding birds in the whole of the British Islands! But they ate fish, and this crime sealed their doom!

THE REAL VAMPIRE: THE LITTLE BAT THAT HAS "DEPOSED" VAMPYRUS.



A "VAMPIRE"-BAT ABOUT TO TAKE A MEAL: AN ALBINO SPECIMEN OF *DESMODUS* PHOTOGRAPHED AS IT WAS CRAWLING TOWARDS A BOWL OF DEFIBRINATED BLOOD; SHOWING THE TEETH WITH WHICH IT CUTS ITS VICTIM'S SKIN.



THE "VAMPIRE" AT ITS MEAL: THE ALBINO *DESMODUS* LAPING UP THE DEFIBRINATED BLOOD WITH ITS LONG POINTED TONGUE—A PHOTOGRAPH TAKEN IN THE WEST INDIES.

The term "vampire," Mr. R. E. Johnson reminds us, when sending these photographs and the details, had its origin among the Slav peoples of Eastern Europe, and it described blood-sucking beings. The vampire was believed to be the soul of a dead person, which left the body at night—assuming such forms as wolves, domestic animals, birds, snakes, and even straw and white flame—to suck the blood of sleeping people. It was not until after the Spanish conquest of Mexico that the bat became associated with the vampire. The followers of Cortez returned to Europe with tales of blood-drinking bats, whose attacks they must have experienced and about which they must have heard Indian legends. So the bat became included in the vampire tradition and became the popular form assumed by the vampire. Early travellers in South and Central America had definite knowledge of the existence of a bat that fed entirely on blood. Naturally, they assumed that these bats must be the ugliest and the largest. So the ugliest and largest bat in America was called *Vampyrus*, and is still so called, though he is not the blood-drinker. The true blood-drinker was found, later, to be the small *Desmodus*, and *Vampyrus* was then found to be a fruit-eater, though lately he has been proved carnivorous. For long, imaginative tales had been written of vampire-bats fanning their victims to sleep before the biting, and subsequent blood-sucking. Darwin had

recorded exact observations upon the vampire drawing blood, but it was not until 1932, when Dr. D. H. Dunn's observations were recorded, that it was recognised as a blood-drinker, and not a blood-sucker. Observations of various scientists in the field have also shown that the vampire does not hover over its victim, but alights on, or near him, walking sometimes quickly, sometimes slowly and stealthily, to the part he intends to bite. The idea of the hovering is still popular and persistent, however, and still described by even scientific writers. With the late F. W. Urich, the well-known West Indian zoologist, who was responsible for many discoveries regarding tropical American bats, I had for years tried to secure pictures of *Desmodus* actually feeding on its victim, but all our attempts at photography were unfruitful. Mr. Urich, however, secured a rare albino *Desmodus* and kept it in captivity, feeding it on defibrinated blood from the slaughter-house. It is similar to the brown *Desmodus*, except that it is white and has the pink eyes of the albino. This bat was very nervous and difficult to photograph feeding, as he became frightened at the slight click of the camera shutter. The *Desmodus* bats are quite small, having a body length of about four inches, and a wing-spread of thirteen inches. Gouging out the wound is done by the upper, curved, and sharp incisors, the lower jaw taking no part in the biting.

The World of the Kinema.

By MICHAEL ORME.

THE "MUSICAL"—ENGLISH AND AMERICAN.

SINCE the days when Mr. Ernst Lubitsch and Mr. Erich Pommer found a new formula for musical comedy on the screen by deliberately translating the artificial terms of this school of entertainment into pure fantasy, the play with interpolations of song and dance has undergone a gradual change. No doubt the Lubitsch-Pommer pattern will return, as all patterns do eventually return in obedience to the swing of the kinematic pendulum and the trend of public taste. Mr. Lubitsch's delightful and imaginative inventions lent a voice to inanimate objects, and flouted reality with genial audacity. They had not only a peculiar fascination of their own, but also the inestimable value of carrying the musical play right away from its stage prototype. So, too, did Mr. Pommer's fluent productions, which caught and held the rhythm of their melodic accompaniment throughout their footage. Without being either operette or musical comedy, those charming pieces, "The Blue Train," "Congress Dances," and the rest, erected their memorable signposts to indicate a field of treatment and of possibilities remote from the form hitherto borrowed from the theatre, and that field has broadened out to such an extent that one has had perforce to adopt the all-embracing term of "musical" *tout court* to designate the many moulds in which the play with music can be cast. At present Hollywood indicates a desire to get back to as much justification for song and dance as possible, finding the best excuse for terpsichorean and vocal interludes in the stage show, the radio or the vaudeville turn. Thus it becomes imperative for the "book" to find its way, however devious its course and more or less sprightly its gambols during its progress, along a path that will ultimately lead to an opportunity for spectacular display and will, into the bargain, provide legitimate reasons for wayside pauses wherever there is "music in the air." The path is useful, but well-trodden, for it sets hero and heroine almost invariably heading towards stage or cabaret honours in some shape or another. Not all stories have the grip and power of "The Great Ziegfeld," wherein the career of a famous showman lent itself admirably to the purposes of a large-scale "musical."

Nevertheless, the variations on the necessary theme are often ingenious, as was demonstrated in two recent pictures from Paramount's studios: "Double or Nothing," a tale of an eccentric will, culminates in a cabaret; and "Artists and Models," the story of a professional model who secures a coveted post as "signature girl" for a big silverware concern, winds up at a kind of super Chelsea Arts Ball, where a variety show is staged. In both cases, an entertaining comedy carefully steers its protagonists towards the *milieu* wherein the "musical" can flourish as flamboyantly as it will. The method has the advantage of permitting an opulent display of scenic effects to enhance the evolutions of "glamour girls" or the vocal harmonies

of Yacht Club Boys, or human orchestras, puppet-shows, popular radio favourites and bands—in short, any "turn" the producers may care to select, irrespective of its relevancy to the story. The fact that those "turns" include specimens of humorous song, whose peculiar appeal must, one supposes, be irresistible to American audiences, but which, one hopes, will win no disciples in England, cannot justly be advanced in adverse criticism of the modern American "musicals," designed primarily for the American market.

Humour—and the songs of vocalists such as Miss Martha Raye, who figures prominently in "Double or

Of wholly different calibre is Mr. Sonnie Hale's approach to the "musical" as revealed in the new Gaumont-British picture, "Gangway," at the Gaumont, Haymarket, in which his wife, Miss Jessie Matthews, has full opportunity for developing her gifts as a comedienne. Mr. Hale, wisely eschewing the spectacular dance ensembles or the variety "turns" that may be regarded as a speciality of Hollywood, yet conscious of the public's demand for song and dance in a Jessie Matthews picture, seeks no excuse whatsoever for his musical interpolations. He slips them in without rhyme or reason, simply because his star must sing and must dance out of sheer *gaîté de cœur*. The result is distinctly refreshing and wholly attuned to the spirit of spontaneity inherent in this enjoyable piece. Miss Matthews, carolling merrily down the corridors of the dignified and indeed palatial headquarters of the newspaper whose staff she adorns—as "assistant film-critic"!—has no more relation to reality than Miss Matthews singing of the moon and dancing with the elusive grace of a wood-nymph on the deck of a luxury-liner. I applaud Mr. Hale's airy disregard for any pretext for such interludes. It leaves him a free hand, unfettered by any formula, to tangle and disentangle the complicated threads of a light-hearted detective-story which carries its protagonists from London to New York. Miss Matthews, plunging into the adventure which deputises for a critic does not offer her, trails a film-star in order to secure this temperamental lady's life-story. Mr. Barry Mackay, a Scotland Yard Inspector, trails Miss Matthews, having mistaken her for an



A BALLET BASED ON A LA FONTAINE FABLE: A SCENE FROM "LE LION AMOUREUX," AS PRESENTED AT COVENT GARDEN—LICHINE, AS THE LION, TERRIFYING THE COURTIERS.

The season of Colonel de Basil's "Ballets Russes," at Covent Garden, was concluded on October 9. "Le Lion Amoureux," the new ballet first danced last week, is based upon one of La Fontaine's fables; with music by Karol Rathaus and choreography by David Lichine. The Lion appears at Court while the Queen is having her picture painted and terrifies the courtiers. He falls in love with the Queen, however, and, in consequence, is easily trapped. Lichine himself danced the Lion, and Nikitina was extremely charming as the Queen in a Diana costume.

Nothing," and has an elaborate number in "Artists and Models," must come under the heading of humour, since melody they certainly do not possess—is, of all the elusive qualities that go to the making of entertainment, the most apt to conform to national mentality, and as quick as a chameleon to take on the colour of its surroundings. It is, therefore, not surprising if, in its more excessive expressions, it has its definite frontiers. Philosophically prepared, then, to endure where we cannot enjoy, there remains a great deal to admire in the "musical" that allows an untrammelled and completely detached development of its comedy contents. To take "Artists and Models" (presented at the Plaza) as a good example of its kind, we find an up-to-date Cinderella story (in which the heroine borrows her finery and her society status to win her Prince Charming as Queen of the Ball) skilfully adapted

to suit the personality of Mr. Jack Benny and consequently, for the major part of its length, a light-hearted, slick, and briskly written play that keeps its star well to the fore. When it eventually decides to attend to its business as a "musical," Mr. Benny practically fades out, but up to that point he is the backbone of the piece, and the best of the fun is in his capable hands. Being a thoroughly pleasant and resourceful comedian, as well as a glib launcher of "wise-cracks," he confronts the accumulating problems of an advertising agent in low water with high good nature and jaunty assurance. It is the actor, rather than the musician, the singer or the dancer, who decides the tempo and the rhythm of the picture which, as a "musical," reserves nearly all its ammunition for a final fusillade. Since most of the shots in a variety programme of generous proportions hit the target, the frothy finale may be accounted a successful finish to a frolic.



"CHECKMATE," THE NEW BALLET AT SADLER'S WELLS: THE RED BISHOPS (CLAUDE NEWMAN AND PAUL RAYMOND) GO THROUGH A STATELY AND CEREMONIOUS PAS-DE-DEUX. This delightful and original ballet is given the significance of a struggle between Life and Death. The Bishops appear as stately and ceremonious pieces; the Rooks are inhuman and menacing monsters. The Red King is old and feeble. The Red Knight is secretly in love with the Black Queen. The costumes and *decor* are by E. McKnight Kauffer. The choreography is by Ninette de Valois.



"LE LION AMOUREUX," AT COVENT GARDEN: THE QUEEN (NIKITINA) SUBDUES THE LION (LICHINE) WITH HER BEAUTY, AND COMPELS HIM TO DO TRICKS.

international jewel-thief. Together they land in New York, and straight into the heart of a grand burlesque of gangster-warfare, with the regulation "shooting-up" of a saloon (during which only bottles and furniture suffer permanent damage), "tough guys" headed by Mr. Nat Pendleton and Mr. Noel Madison, and well-contrived suspense to lend the whole affair an air of authenticity despite its edge of caricature.

Flexible enough to twist and turn like an eel wherever a chance of additional mirth presents itself, this farcical comedy of errors has room in its plot for effective character-studies in support of hero and heroine. Mr. Pendleton's solidly good-natured crook finds a foil in Mr. Alastair Sim's lugubrious and muddle-headed private detective. Miss Olive Blakeney, as the somewhat faded but still fiery film-star, has a meek husband in tow, admirably played by Mr. Patrick Ludlow; whilst Mr. Madison's gangster-chief is sufficiently menacing to heighten the effect of Miss Matthews' last dance, performed at the point of several guns. Mr. Barry Mackay, "torn 'twixt love and duty," chases diamonds and love with an equal zest, a nice sense of humour, and a pleasant voice when required to join his partner in the songs which Miss Matthews renders, agreeably and melodiously withal. A little loosely knit at times, "Gangway" is nevertheless an exhilarating entertainment, strengthened by dialogue that sparkles with good lines.

A CITY OF SYRIAN KINGS CONQUERED BY EGYPT IN 1479 B.C.: MEGIDDO—THE PALACE AND ITS TREASURES.

PHOTOGRAPHS BY CHARLES B. ALTMAN, OF THE MEGIDDO EXPEDITION OF THE ORIENTAL INSTITUTE OF CHICAGO UNIVERSITY. (SEE ARTICLE OVERLEAF.)



1. SHOWING REMAINS OF A PAVEMENT MOSAIC OF SEA-SHELLS: THE PALACE ANTE-ROOM, WHERE VISITORS PAUSED FOR ABLUTIONS IN A BASALT BASIN SET INTO THE FLOOR, WITH A DRAIN BELOW.



3. AT A LEVEL DATING FROM ABOUT 1650 B.C.: HOUSES OF THE LATE HYKSOS PERIOD, LAID OUT ON A PLAN MARKED BY REGULARITY OF CONSTRUCTION, WITH STRAIGHT STREETS INTERSECTING AT RIGHT ANGLES.



5. DATING FROM THE EARLY BRONZE AGE (c. 2000 B.C.) AND "SURPRISINGLY MAGNIFICENT" FOR THAT REMOTE PERIOD: REMAINS OF A HUGE PUBLIC BUILDING WITH COBBLESTONE FLOORS AND LIME-PLASTERED WALLS.



2. WHERE A MAGNIFICENT COLLECTION OF CARVED IVORIES WAS FOUND: A THREE-CHAMBERED SUBTERRANEAN VAULT USED AS A TREASURY IN THE FIFTH AND FINAL STAGE OF THE PALACE (THIRTEENTH-TWELFTH CENTURIES B.C.).



4. FROM A HOARD OF PRECIOUS OBJECTS HIDDEN BY A PRINCE OF THE FIFTEENTH-FOURTEENTH CENTURIES B.C.: A GROUP INCLUDING THE BOWL AND JAR SHOWN IN COLOUR ON PAGE 657 AND THE CROWNED HEADS IN FIG. 6.



6. DOUBTLESS A ROYAL GIFT FROM EGYPT: TWIN HEADS WITH DISK CROWNS—AN UNUSUAL OBJECT, EXQUISITELY MADE OF GOLD OVER A PASTE FOUNDATION, AMONG THE TREASURE HIDDEN BY A MEGIDDO PRINCE (FIG. 4).

In a note on Fig. 2, showing the palace treasury of the thirteenth-twelfth centuries B.C., Mr. Gordon Loud writes: "This three-room subterranean stronghold was a late addition that necessitated cutting through the earlier levels of the palace for its construction. When excavated this treasury had been largely emptied of the great wealth it once contained, but a magnificent collection of carved and incised ivories had been left behind, which provides us to-day with a single group, outstanding in

expressing a convergence from all sides of thirteenth-century art." As noted in his article, the ivories will be illustrated in a later number. A note on Fig. 4 says: "The cosmetic jars (upper left and right) are of haematite and serpentine respectively, both rimmed with gold. The cylinder seals are of lapis lazuli. The ceremonial whetstone (lower centre) is of sandstone capped with gold. A glass scarab is set in the electrum ring (lower right, adjoining the twin gold heads)."

HIDDEN TREASURE FROM ARMAGEDDON.

NEW DISCOVERIES AT MEGIDDO, THE SCENE (IN "REVELATION") OF THE BATTLE TO WHICH "THE KINGS OF THE EARTH" WERE GATHERED: PALACE BUILDINGS, AND GOLD OBJECTS CONCEALED BY A PRINCE FEARING INVASION.

By GORDON LOUD, Field Director of the Megiddo Expedition of the Oriental Institute of the University of Chicago. Photographs (including those in colour) by CHARLES B. ALTMAN. (See illustrations opposite and on pages 655 and 658.)

LONG associated with battle, Megiddo, or Armageddon, emerges to-day, after fresh archaeological evidence, in a new light. Battles were fought, furiously and often, but during intervals of peace the city flourished in a splendour but recently revealed. Guarding one of the principal passes through the Carmel ridge in western Palestine, Megiddo has been the scene of ancient and modern conflict (see *The Illustrated London News* of June 20, 1936). As Armageddon, it is the setting located by the writer of the Book of Revelation for the final conflict between good and evil. To-day it is a barren mound wherein the Oriental Institute of the University of Chicago is conducting archaeological activities.

The season of 1936-37 was devoted to furthering the campaign as determined by the soundings and subsequent developments during the preceding season. No earlier strata were investigated, nor were new digging areas undertaken. The work was entirely confined to the enlargement and more thorough examination of the north and east sections of the city. The wealth of material thus obtained has enabled us to draw a much finer stratification than was possible in the trenches by which these areas were first explored. The provisional stratification, as set forth in *The Illustrated London News* of June 20, 1936, has therefore been revised and expanded to include building levels of the Middle Bronze period (2000-1500 B.C.) which were missing from or were not recognisable in the original soundings. Throughout the entire season the writer enjoyed the very able assistance of Mr. and Mrs. Charles B. Altman, Mr. R. B. Parker, and Mr. G. M. Shipton.

The palace wherein lived the ruling princes, vassals of the Egyptian Pharaoh, during the fifteenth-thirteenth centuries B.C., provides the centre of interest in the northern district. Although it was partially excavated during the preceding season, its identification as the palace remained uncertain until recent disclosures removed practically all doubt. Situated immediately within the city gate, it commanded a superb view of the plain reaching to the sea, and enjoyed the cooling west breezes. Its view was unobstructed, for it was built upon the periphery of the mound, its outer walls at the top of a steep slope, or glacis, forming what defence was necessary. Its numerous rooms were grouped about a central court (Fig. 7), 11 by 20 metres, paved with lime, and with walls painted in brilliant blue, red, green, brown, and yellow. An ante-room (Fig. 1), in which the visitor had to pause for ablution before entering the court from the street, was paved with a mosaic of sea shells set in lime, the basalt ablution vessel being embedded in the floor and supplied with direct drainage to a sump immediately below.

Throughout five building periods the palace continued in use, but so satisfactorily must it have served its owners that little appreciable change in plan or floor-level took place whenever it was rebuilt after partial destruction or perhaps according to the whim of a new prince. Its original form, yet to be traced, probably may be assigned to Stratum IX. (1550-1479 B.C.). The outer walls established at this time continued in re-use or as foundations for restorations throughout all five periods. In Stratum VIII.

(1479-1350 B.C.) the court was larger than that seen in Fig. 7, which shows it as it existed throughout the three periods of Stratum VII. (1350-1150 B.C.). The fourth palace probably suffered more violent destruction than any of the

extensive, rich in variety, and unique is this collection, in which is represented the finest example of the convergence of all the foreign artistic influences upon centrally located Palestine, that a description and illustrations of it will appear separately in a forthcoming issue of this journal.

The splendour, however, with which the ruling princes of this era surrounded themselves is perhaps most poignantly brought to our attention by a hoard of magnificent objects of gold, electrum, ivory, and lapis lazuli found buried beneath the floor of an obscurely accessible room of the second, or Stratum VIII., palace. This hoard, however, may well be intrusive from the earliest palace of Stratum VII., which to a large extent utilised the floor of the preceding period. Here a prince or his trusted servant, desperately in fear of invasion and wishing to preserve from inevitable looting his cherished treasures, had taken this precaution to safeguard what had probably been received as gifts from Egypt and from Asiatic princes. His treasures were accordingly spared, but his purpose was frustrated, for he never lived to reclaim them. A pair of twin heads adorned with disk crowns, exquisitely fashioned in gold over a paste foundation, doubtless came from Egypt (Figs. 4 and 6). From the same country came two cosmetic jars of serpentine (Fig. 4 and coloured page 657) and haematite (Fig. 4) respectively, each rimmed with gold. A magnificent heavy gold bowl in the form of a shell (coloured page 657) more probably was the gift of an Asiatic prince. A gold mesh chain joining two gold sections of an object of unknown use (Fig. 4) is to-day as strong and flexible as it was 3300 years ago. A whetstone capped in gold (Fig. 4) doubtless had a ceremonial use. An ivory tusk, banded with incised gold, has its small end carved in the form of a human

head. Cylinder seals of lapis lazuli, an electrum ring with scarab setting, beads of granulated gold and lapis lazuli were all included in this cache (Fig. 4).

Just as the palace and its objects attest the wealth and splendour of Megiddo during the era of the Egyptian Empire, so the remains encountered in the examination of the eastern sector of the city disclose another period of prosperity half a millennium earlier. Here an area of approximately 2500 square metres has been systematically explored through level after level, mostly of private houses, to the end of the Early Bronze period. Stratum XVII. (formerly Stratum XIII.), dating to about 2000 B.C., consists in this limited area of excavation of a portion of an enormous public building (Fig. 5). From its scant remains, however, it is simple to visualise a building surprisingly magnificent for this early date. Walls are of stone and mud brick, exceptionally well laid and plastered with thick lime. Floors are of lime or of cobblestones. Sherds of this stratum embrace all the normal pottery forms of the last phase of the Early Bronze period—hole-mouth jars, flat platters with pushed-up ledge handles, bowls with pattern or trellis burnishing, stump-base vessels, string-cut bowls, and so on.

Stratum XV. contains public buildings of a more monumental nature but less finished construction than those of Stratum XVII. They are approached by huge stairways, and when found were practically barren of movable objects. The red burnished pottery forms, analogous to those from Syria in the late XIIth dynasty, suggest a late nineteenth-century (B.C.) date for this level. Public buildings are replaced by private houses enclosed by a mud-brick city wall in Stratum XIII. Streets are irregular, and the houses small and of fragile construction. About the middle of the eighteenth century B.C. this level is replaced by Stratum XII., at which time the city wall is doubled in width, while the houses are rebuilt anew.

[Continued on page 684.]



7. THE PALACE OF THE PRINCES OF MEGIDDO DURING THE FOURTEENTH CENTURY B.C.: A HILLTOP STRONGHOLD COMMANDING A SUPERB VIEW OF THE PLAIN REACHING THE SEA.

In the left foreground is a shell-paved ante-room (see Fig. 1, preceding page) and in the middle a part of the large central court. The ladder protruding in the left background is in the treasury (Fig. 2), belonging to a later period (thirteenth-twelfth centuries B.C.).



8. A UNIQUE "WALL BRACKET" OF THE THIRTEENTH CENTURY B.C. MADE OF FIRED CLAY WITH DARK RED PAINTED DECORATION: SIDE AND FRONT VIEWS.

This type of object is frequently found throughout Palestine of that period, but the present specimen is unique in having the forepart of an animal projecting just below the suspension hole.

three-chambered subterranean vault or treasury (Fig. 2), wherein were found during our excavations an invaluable collection of carved and incised ivories. So



A MAGNIFICENT HEAVY GOLD BOWL, IN THE FORM OF A SHELL, DISCOVERED AT MEGIDDO, AND APPROXIMATELY 3000 YEARS OLD: A UNIQUE TREASURE, PROBABLY A GIFT OF ASIATIC ORIGIN TO THE RULING PRINCE OF THAT CITY. (HERE SHOWN IN ITS ACTUAL SIZE.)



A COSMETIC JAR OF SERPENTINE, SURMOUNTED WITH GOLD, FOUND AMONG THE SAME TREASURE HOARD AS THE BOWL ILLUSTRATED ABOVE: PROBABLY A GIFT FROM EGYPT TO THE VASSAL RULER OF MEGIDDO, CONQUERED BY THE EGYPTIANS IN 1479 B.C. (HERE SHOWN IN ITS ACTUAL SIZE.)

The bowl and cosmetic jar here illustrated, in their actual proportions, were found during recent excavations on the site of Megiddo, in Palestine, among a hoard of magnificent gold and other objects buried beneath the floor of a room in the ancient palace, at a level dating from 1479 to 1350 B.C. The hoard, however, may have belonged to the next succeeding period in the history of the palace, and have been what is archaeologically

known as "intrusive" into the earlier building. "Here," we read, "a prince or his trusted servant, desperately in fear of invasion and wishing to preserve from inevitable looting his cherished treasures, had taken this precaution to safeguard what had probably been gifts from Egypt and from Asiatic princes." It was in 1479 B.C. that the armies of Thutmose III, Pharaoh of Egypt, captured the city of Megiddo after a siege and a battle.

AFTER PHOTOGRAPHS SUPPLIED BY GORDON LOUD, FIELD DIRECTOR OF THE MEGIDDO EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. (COPYRIGHT RESERVED.)



A RELIC OF WORSHIP IN PALESTINE THREE THOUSAND YEARS AGO: A CLAY ALTAR OR SHRINE FROM THE PALACE AT MEGIDDO, WITH DECORATION TYPICAL OF THE LATE BRONZE AGE.

This very interesting relic of ancient Palestinian religion, which dates from a time more than twelve hundred years before the birth of Christ, is described as follows in a note supplied by Mr. Gordon Loud, leader of the American archaeological expedition that discovered it. "It is a clay altar or shrine," he writes, "of the fourteenth-thirteenth centuries B.C., from the palace of the prince of Megiddo.

It was found complete, though in many pieces. The degraded animal designs and the stylised palm-tree motive tend to place it in the second part of the Late Bronze period." On another page in this number we also illustrate in colour two objects—a gold bowl and a gold-topped cosmetic jar—from a great treasure hoard which was likewise found in the ruins of the palace at Megiddo.

FROM THE DRAWING BY CHARLES B. ALTMAN, A MEMBER OF THE MEGIDDO EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. (COPYRIGHT RESERVED.)

THE CAMERA AS RECORDER: HOME EVENTS OF SPECIAL INTEREST.



ENTERED AT THE KENNEL CLUB'S SHOW BY THE ZOOLOGICAL SOCIETY: ANGUGSSUAK—A HUSKY—WINNER IN THE UNCLASSIFIED VARIETIES.



THE PRINCIPAL NOVELTY AT THE KENNEL CLUB SHOW: THREE WHITE POMERANIAN SHEEPDOGS OWNED BY MR. A. D. INGRAMS, (L. TO R.) LORE, LIEBE AND LINDE.



THE CHAMPION DOG AT THE SHOW: SHELTEROCK MERRY SOVEREIGN, AN AMERICAN-BRED AIREDALE TERRIER OWNED BY MR. S. M. STEWART, OF MONTCLARE, NEW JERSEY.

The Kennel Club's Show at Olympia was notable for the large entry in the unclassified varieties, the winner in which was a husky from Whipsnade, entered by the Zoological Society. It was brought back by the Oxford University Expedition to Greenland last year. The Pomeranian sheepdogs entered by Mr. A. D. Ingram attracted much attention. Lore was the runner-up to the husky. Mr. S. M. Stewart's American-bred Airedale Terrier, Shelterock Merry Sovereign, was adjudged the best dog in the Show and won the Ch. Chooman Brilliantine Cup for the best exhibit, the Send Gold Challenge Vase for the best terrier, the Lonsdale Challenge Cup for the best dog in the show, the Theo. Marples Trophy for the best sporting exhibit, and the Pearson Silver Tankard.



JOINED TOGETHER FOR THE FIRST TIME TO FORM THE SHORT-MAYO COMPOSITE AIRCRAFT: "MERCURY" (THE UPPER COMPONENT), A FOUR-ENGINED FLOAT SEAPLANE, IN POSITION ABOVE THE "MAIA" (LOWER COMPONENT), A FOUR-ENGINED FLYING-BOAT, ON THE MEDWAY AT ROCHESTER.

At the time of writing, the Short-Mayo Composite Aircraft has not been tested as a whole in the air. The aircraft has been moored on the Medway at Rochester and trials are likely to be

held before long. The upper component consists of a fast four-engined float seaplane capable of carrying a load of 1000 lb. of mail. It is borne into the air by the lower component, a normal four-engined flying-boat similar to the well-known Empire flying-boat. This novel "composite" craft was designed by Major R. H. Mayo, the General Manager (Technical) of Imperial Airways.



FOR THE USE OF STUDENTS AND NURSES AT ST. THOMAS'S HOSPITAL: THE ATTRACTIVE SWIMMING-BATH AT THE RECENTLY OPENED RIDDELL HOUSE.

H.M. Queen Mary arranged to open Ridell House, St. Thomas's Hospital, on October 14. The building forms a training centre and home for the nurses at the hospital and has been built by Lady Ridell as a memorial to the late Lord Ridell. The architect is Sir Edwin Cooper, R.A. The building itself is a simple rectangular block planned round a central enclosed court, in which the swimming-bath occurs at basement level surrounded by changing-rooms, demonstration- and



FORMING AN UP-TO-DATE TRAINING CENTRE AND HOME FOR NURSES AT ST. THOMAS'S HOSPITAL: THE COMFORTABLE RECREATION ROOM AT RIDDELL HOUSE.

service-rooms. The ground floor is occupied by living- and reception-rooms, while the upper five storeys contain the nurses' bedrooms. A library, smoking-room, and sitting-rooms are also provided. The attractive swimming-bath has filtration plant of the most modern type, in which the returned water passes over ultra-violet ray lamps before being delivered anew to the bath. Diving-boards have yet to be provided. It is for the use of students as well as the nurses.

AN AFRICAN TRIBE WITH "UNIVERSAL MILITARY SERVICE":

PHOTOGRAPHS BY FRANK ANDERSON, HONORARY GAME RANGER, ARUSHA, TANGANYIKA;

THE WARLIKE MASAI; AND THEIR DESPISED NEIGHBOURS.

AND BY MRS. WHEELER. COPYRIGHT STRICTLY RESERVED. (SEE ARTICLE ON PAGE 650.)



A MASAI OF THE "MORAN" OR WARRIOR AGE-GROUP, TO WHICH HE COMES AFTER A PERIOD OF TRAINING AND INITIATION.



TYPICAL OF THE GREAT WARRIOR PEOPLE WHICH DOMINATED KENYA BEFORE THE WHITE MAN'S ADVENT: A MASAI IN "UNDRESS."



A LUMBWA HERDSMAN: A TALL, WELL-DEVELOPED TYPE OF A NILETIC PASTORAL TRIBE RELATED TO THE MASAI.



KIKUYU WOMEN, TYPICAL OF EAST AFRICAN TRIBE DESPISED BY THE MASAI, WHO CONSIDER THEM COWARDLY—OF BANTU STOCK.



A MASAI WOMAN, WELL EQUIPPED WITH BRACELETS, AND SCRUPULOUSLY CLOTHED WITH DRESSED SKINS AND OTHER GARMENTS.



A WANDEROBO ELDER: A MEMBER OF A MYSTERIOUS FOREST-DWELLING EAST AFRICAN TRIBE, POSSIBLY AN ABORIGINAL SURVIVAL.



A MASAI WARRIOR CHARGING: A "MORAN" ARMED WITH SHIELD, LONG SPEAR, AND SHORT SWORD.



PART OF A MASAI WARRIOR'S "FULL DRESS": A "MORAN'S" ORNAMENTAL LEG-WEAR, WITH ITS PECCULIAR MARCHING BELL.



MASAI GIRLS: WITH SHAVEN HEADS, AND, LIKE THE REST OF THEIR PEOPLE, DISPLAYING A FONDNESS FOR BRACELETS AND ORNAMENTS.



A MASAI "MORAN" IN FULL DRESS: SHOWING THE MANE-LIKE HEAD-DRESS, AND THE WEAPON SURROUNDED BY A POMPOM.

The East African Masai, with whom most of the illustrations on these pages are concerned, are famous as fighting men. The warriors are the centre of gravity of the organisation of every Masai tribe. The elders, whose ranks are replenished by time-expired warriors, act as advisers, and, with the tribal magician, form a sort of legislative authority; but the executive

remains with the warriors. The Masai system of initiation and age-grades produced a most effective military organisation. The Universal military service would seem to be an old principle of theirs. Their "discipline" runs down that during their period of service they must live in separate barracks or villages, and they may not marry until their period of service is over. They

may not smoke or take snuff, as do all the other Massi. Their weapons are spears, both broad and narrow bladed, clubs, and peculiar sword. On pages 680, 682 and 684 will be found an extremely interesting article by Genesta Long, a correspondent who has furnished us with these photographs, describing the ways of the Massi, and other East African tribes, which she has had

unusually good opportunities to study. She describes the old raiding forays of the Massi (whose martial ferocity made them the terror of neighbouring tribes); and the ways of the mysterious forest-dwelling Wanderero, who are expert trackers. Needless to say, the Massi now live peacefully under British rule. They have a big Reserve south-west of Nairobi, in Kenya Colony.

MEMORIALS AND A PILGRIMAGE: VICTORY AND DISASTERS RECALLED.



UNVEILING A MEMORIAL TO BRITISH SEAMEN DROWNED OFF JUTLAND IN 1811: CAPTAIN TROUBRIDGE OFFERING THANKS ON BEHALF OF THE BRITISH NAVY.



COMPOSED OF 6-FT. GRANITE BOULDERS STANDING ON THE FJAND SAND-DUNES: THE MEMORIAL TO THE CREWS OF THE "ST. GEORGE" AND "DEFENCE."

During the Napoleonic Wars, a British Fleet was convoying merchantmen to England when a hurricane arose on Christmas Eve, 1811, and the flagship, the "St. George," was disabled. The "Defence" and "Cressy" stood by, but both the flagship and the "Defence" stranded and 1403 sailors were drowned. Most of the bodies were buried in the sand-dunes of Thorsminde (Jutland coast), which have been called "Dead Men's Dunes" ever since. Recently, it was decided to erect a memorial. This was unveiled on October 1 by Admiral H. Rechnitzer. The memorial is of 6-ft. granite boulders flanked by anchors and bears the inscription: "Christmas Eve, 1811, half a mile off-shore, the British ships of the line, 'Defence' and 'St. George' stranded."



FORMING PART OF THE UNITED STATES ARMY MEMORIAL AT VERSAILLES: THE STATUE OF GENERAL PERSHING.

On October 6, a monument to the United States Army was unveiled at Versailles in the presence of President Lebrun, members of his Cabinet, Marshal Pétain, and General Pershing. It consists of two large bas-reliefs flanking a terrace at the top of the Côte de Picardie (now called the Avenue des Etats-Unis), and equestrian statues of Lafayette and General Pershing, facing one another.



DOMINATING THE MOSCOW-VOLGA CANAL: A STATUE IN STONE OF STALIN, RUSSIA'S "MAN OF STEEL."

Supplying this photograph, a correspondent states: "Stalin, Russia's 'Man of Steel,' has been fashioned in stone, and his statue now dominates the great Moscow-Volga canal. Sharing this place of honour is a statue of Lenin. Both of these were executed by S. Merkurov. The great Volga Canal, one of the longest in the world, has made Moscow the port of five seas."



AFTER THE UNVEILING CEREMONY AT STOCKEL: PLACING WREATHS BENEATH A BUST OF QUEEN ASTRID.

The tragic death of Queen Astrid of the Belgians in a car accident on August 29, 1935, accentuated the natural grief of her people for the loss of a sympathetic and popular Queen. The first memorial, which also took the form of a bust of the Queen, was erected at Maurage the same year; now this bust has been unveiled at Stockel, near Brussels, in the presence of King Leopold.



COMMEMORATING THE VICTORY OF THE UNITED STATES ARMY: THE MONUMENT ON HILL 204, AT CHÂTEAU THIERRY, BEFORE THE UNVEILING CEREMONY.

On October 7, an imposing monument set up on Hill 204, at Château Thierry, to commemorate the victory of the United States Army was unveiled by General Pershing. Some 4000 members of the American Legion were present, as well as a large crowd of interested spectators. The memorial is formed of a double row of majestic rectangular columns and the central figures are statues representing the United States and France. On one side is a gigantic American eagle.



MARCHING PAST AFTER LAYING A WREATH ON THE CENOTAPH: MEMBERS OF THE AMERICAN LEGION ON A VISIT TO ENGLAND.

Representatives of the American Legion's second foreign pilgrimage, in which some 5000 Americans are taking part, recently visited England. On October 10 the party laid a wreath on the Cenotaph, and then marched past on their way to Westminster Abbey, where Mrs. Doherty, the wife of the National Commander, placed a wreath on the Unknown Warrior's Tomb. Later they visited the Guildhall and the Mansion House, and were received by the King and Queen at Buckingham Palace.

CURRENT NEWS RECORDED BY ILLUSTRATION: POLITICAL ORATORY AND SCIENTIFIC INVENTION.



THE BRITISH FASCIST LEADER STONED: SIR OSWALD MOSLEY (WITH ARM RAISED TO WARD OFF MISSILES) FACING A LIVERPOOL CROWD FROM A LOUD-SPEAKER VAN ROOF.

Sir Oswald Mosley was badly injured at an open-air meeting in Walton, Liverpool, on October 10. When about to speak from the roof of a loud-speaker van he was received with a shower of stones, and one struck him on the temple. He lay down, and another stone cut the back of his head. He was taken to Walton Hospital, where a minor operation was successfully performed. Meanwhile the police made fifteen arrests. Next day one man was charged with feloniously wounding Sir Oswald.

(RIGHT) THE ARCHBISHOP OF CANTERBURY PRESIDING AT A NATIONAL MEETING OF PROTEST AGAINST "JAPAN'S WAR ON CIVILIANS": DR. LANG SPEAKING IN THE ALBERT HALL.

In the course of his speech the Archbishop said: "We are here as British citizens to record our protest against the indiscriminate killing and maiming of non-combatant civilians which has marked this distressing warfare in China and has shocked the civilised world. . . . We make our appeal to the Government and people of Japan to restrain the actions of their naval and military commanders in China, and thus to vindicate their place among civilised nations. . . . Let not the world neglect the writing on the wall."



TESTING A NEW FIREPROOF AND EXPLOSION-RESISTING METAL—DURASTEEL: A "3DF2" CHAMBER, BEFORE EXPLOSIVE TESTS, WITHSTANDING HEAT OF 800 DEG. CENTIGRADE, AT WHICH TEMPERATURE THE OUTSIDE COULD BE TOUCHED.



AFTER A HEAVY CHARGE OF BLASTING POWDER HAD BEEN FIRED WITHIN IT: A "3DF2" CHAMBER, THE COMPONENT MATERIAL OF WHICH REMAINED UNDAMAGED, THOUGH THE EXPLOSION HAD LIFTED THE ROOF AND THROWN OPEN THE DOOR.

Tests of a new fire- and explosion-resisting metal were carried out, on October 6, at the factory of Messrs. Durasteel Roofs, Ltd., at Greenford, before representatives of the Admiralty, War Office, Air Ministry, and the Air Raids Protection Committee of the Home Office. The "3DF2" fire-protection panel is described as a composite flat sheet consisting of two steel facing sheets securely keyed by a patent process to a highly compressed composition core. This material is the result of five years' experiments. A note on the left photograph states: "It was possible to touch the outside of the chamber, which was no more than warm. It was then quenched with water, and the steel supporting members were found to be warped, but the material undamaged."



DEMONSTRATING A NEW CHEMICAL MAKING TEXTILE FABRICS AS WATER-REPELLENT AS A PROVERBIAL "DUCK'S BACK": "VELANISED" CLOTH RESISTING INK-STAINS.

"Velan" is the name of a new chemical compound perfected by the Dyestuffs Group of Imperial Chemical Industries, Ltd., and claimed to render textile materials permanently "water-repellent." A demonstration of its remarkable properties was given recently at Dorland House, Regent Street, where mannequins, completely attired in "Velanised" clothes, stood beneath heavy showers of water, and emerged with their dresses quite dry. They spilt glasses of lemonade and cups of tea on each



A FISH-NET HOLDING WATER WHEN COVERED WITH MATERIAL TREATED WITH THE NEW CHEMICAL: AND FISH SWIMMING IN A BOWL MADE OF "VELANISED" FABRIC.

other's clothes, and the liquids merely rolled off, leaving no mark. The same result followed when they upset drinks on chairs, sofas, or table-cloths. Even an overturned bottle of ink failed to stain a cloth of "Velanised" material. "Velan" is said to differ from existing waterproofing substances, in that it combines with a fabric to create new compounds, and does not merely coat the fibres or close the interstices of cloth.

SHANGHAI IN THE FIGHTING LINE: JAPANESE; CHINESE; THE DEFENCE CORPS.



SHANGHAI'S GREAT NEW £1,500,000 CIVIC CENTRE, NEAR KIANGWAN, WRECKED BY ARTILLERY FIRE; THE REMAINS OF THE FINE MUSEUM BUILDING, IRREPARABLY DAMAGED.



ANOTHER PART OF THE SHANGHAI CIVIC CENTRE NEAR KIANGWAN: THE ADMINISTRATION SECTION BUILDING DAMAGED BY SHELL-FIRE; WITH JAPANESE TANKS PARKED IN FRONT.



THE PLIGHT OF THE CHINESE CIVIL POPULATION AT SHANGHAI: FLIMSY AIR-RAID SHELTERS DUG IN A STREET IN NANTAO, SOUTH OF THE OLD CHINESE CITY.



KEEPING UP JAPANESE COMMUNICATIONS IN THE FIGHTING AT SHANGHAI: A CARRIER-PIGEON LOFT.



A PIGEON BRINGS IN A MESSAGE: HANDLING A BIRD AT JAPANESE HEADQUARTERS.



THE FATE OF A BIG SCIENTIFIC ESTABLISHMENT IN THE FIGHTING: THE MEDICAL COLLEGE AT WOOSUNG SHELLED AND GUTTED; WITH JAPANESE MILITARY TRANSPORT PARKED IN THE GROUNDS.

We illustrate here some characteristic scenes in and near Shanghai, during the fighting between Japan and China. On pages 666 and 667 of this issue will be found a double-page pictorial of Shanghai, showing the city of the Seven Temples as it is threatened and how it is being defended. A correspondent notes that after a month of bitter fighting the Japanese troops occupied the outskirts of Kiangwan, near which is the magnificent Civic Centre, built at the cost of £1,500,000 after the fighting of 1932. The buildings have been badly damaged by fire, and by Japanese shells, notably the museum, which had one wing wrecked beyond repair.

It has been denied of most of its exhibits by looters. One is reminded of the fate of the University City at Madrid, also planned on a grandiose scale, only to be snatched to pieces by war. As regards the evacuation of the Ward Road Gaol, 500 prisoners were taken away in the course of the fighting, and 1,000 Chinese Volunteer Corps, one of whose armoured cars is seen in the centre of the Shanghai city buses mobilized for the occasion. The inmates of the gaol were in danger of finding themselves in "No Man's Land." Some five thousand five hundred were still there when the photograph reproduced here was taken.



PRISONERS FROM THE WARD ROAD GAOL, WHICH WAS THREATENED BY THE FIGHTING, TRANSFERRED IN MOTOR-BUSES UNDER THE SUPERVISION OF THE DEFENCE FORCE; PHOTOGRAPHED CROSSING GARDEN BRIDGE.

INACCURATE JAPANESE AIR-BOMBING IN CHINA.



HOW CIVILIANS MUST SUFFER WHEN "MILITARY OBJECTIVES" ARE BOMBED: A PHOTOGRAPH TAKEN BY JAPANESE RAIDERS OF BOMBS SCATTERED OVER THE CENTRE OF THE TOWN OF CHOCHOW, IN NORTH CHINA.



A JAPANESE AIR-RAID ON A BRIDGE: A PHOTOGRAPH TAKEN BY A RAIDING MACHINE; SHOWING THE SMOKE OF THE BURSTING BOMBS WHICH APPEAR TO HAVE BEEN DROPPED WITH ACCURACY.



ANOTHER EXAMPLE OF HOW CIVILIANS IN CHINA SUFFER FROM THE BOMBING OF "MILITARY OBJECTIVES" IN TOWNS: JAPANESE BOMBS AIMED AT A BARRACKS AT TSINGCHOW (NORTH CHINA)—PRESUMABLY THE GROUP OF LARGE BUILDINGS IN THE CENTRE—MOST OF THEM FALLING VERY WIDE WIDE.

We reproduce here some remarkable photographs of Japanese air-raids taken by the raiders themselves. They give clear evidence of what was already well known from experience in the World War—the great difficulty of destroying an objective on the ground by air-bombing. It follows from the inevitable inaccuracy of this form of attack that when a military target is situated in what may be generally regarded as an open town civilians are bound to be the innocent victims. The photographs reproduced here show the results of a raid on Canton, when the Japanese bombers, flying at 10,000 feet, scattered their bombs over the centre of the city. The objective at which they were aimed is not stated. In the second photograph the bridge would seem to have been hit. In this connection, the experiences of the party of English people who recently travelled down the Yangtze to Canton are of interest. One of the English people seems to have been finally put out of action at that time. In a raid near Ningkuk eleven bombs dropped by fourteen bombers failed to put the line out of action.

In face of the obviously exaggerated claims made by both sides, it is extremely difficult to get a correct idea of the degree in which anti-aircraft fire has been effective in the fighting in China. According to a statement issued by the Chinese Aviation Commission on September 24, 62 Japanese planes were shot down during the fighting in August, of them (allegedly) 40 were shot down by Chinese anti-aircraft fire. This was immediately denied by the Japanese. As an example of Japanese exaggeration, it may be mentioned that the Japanese claimed that they had shot down twenty or more Chinese machines during the raid on Nanking on September 19; but reliable foreign witnesses stated that only three, possibly four, Chinese machines were lost. One of the Nanking raiders claimed that they had shot down 12 Chinese anti-aircraft guns. The Chinese anti-aircraft guns kept the Japanese at a height of 10,000 ft. A "Times" correspondent said definitely that three Japanese machines were shot down during a raid on Nanking on September 25, and another in a raid on the same place on October 6. Any Japanese machines that were downed made no attempt to land, but were brought down by Chinese fighters. Yet neither fighters nor anti-aircraft guns appear to have any effect in deterring the Japanese from raiding Nanking and Canton.



CHINESE ANTI-AIRCRAFT DEFENCE NEAR SHANGHAI: A LIGHT MACHINE-GUN ON A TRIPOD; QUITE INEFFECTIVE, EXCEPT AGAINST LOW-FLYING ATTACKS.



JAPANESE ANTI-AIRCRAFT DEFENCE NEAR SHANGHAI: A BATTERY OF POWERFUL-LOOKING HIGH-ANGLE GUNS LANDED (IT IS STATED) BY SAILORS—EQUIPMENT FAR SUPERIOR TO THAT OF THE CHINESE ILLUSTRATED ABOVE.

SHANGHAI IN THE FIGHTING LINE: HOW THE INTERNATIONAL SETTLEMENT IS INVOLVED—AND DEFENDED.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS; FROM MATERIAL SUPPLIED BY AN EYE-WITNESS.



THE FIGHTING ROUND SHANGHAI: A PICTORIAL MAP SHOWING THE SECTIONS OF THE INTERNATIONAL SETTLEMENT DIRECTLY MENACED BY THE HOSTILITIES, THE MEANS TAKEN TO GUARD IT, AND THE SITES OF THE WORST BOMB-DISASTERS, WHICH KILLED HUNDREDS OF PEOPLE.

This pictorial map gives an idea of how Shanghai is suffering during the fighting between the Japanese and Chinese. It is based on material forwarded to us by a correspondent Aug. 23. Since then the Chinese have retired from their forward positions near the coast and the banks of the Whangpoo and the Japanese have occupied the area shown to the north of the Eastern part of the International Settlement, and east of Hongkew Park. There has been heavy fighting in Chapei, the Chinese district, in which the Japanese met such fierce resistance in 1932. Here, it will be seen, the International

Settlement juts right out into the area where the fighting is taking place—the post at the angle being appropriately known as "Windy Corner." A "Daily Telegraph" correspondent recently stated that British defenders had been forced to evacuate "Blockhouse B," on the edge of the Settlement, opposite the North Station, because neighbouring streets had been mined, and there was danger of a shell touching off the mines. The weather broke on October 6, and the country north of Shanghai rapidly became waterlogged, making the movement of troops very difficult, and resulting in a lull. The

Japanese warships in the Whangpoo, however, continued to fire at Chinese positions by day and night. The activities of the flagship of this squadron, the old cruiser "Izumo," and her attendant destroyers were illustrated in our last issue. Meanwhile, apart from the injuries inflicted by the succession of bombs on the International Settlement, and by stray shrapnel and bullets, Shanghai is suffering great losses from the almost complete suspension of trade. Shipping activity has dwindled to about 20 per cent of normal. Factories, mills, and plants in Yangtzeppoo (Eastern Section), where an enormous amount

of British capital has been invested, are completely idle—though comparatively little damaged in themselves, according to the most recent reports. The Asiatic Petroleum Company, however, have had their depots damaged by incendiary bombs, while Jardine Matheson and Co., the largest British firm in China, have suffered damage to their cotton mills, brewery, cold storage plant, and window-frame factory. Recently, the Japanese threatened to begin bombing Pootung on the eastern bank, where there are also large international interests, and where considerable damage has already been done.

G. H. DAVIS
1937

AT HOME: BUILDING; DEMOLISHING; "DISCOVERY"; CONDEMNED HOUSES.



THE BUILDING OF THE NEW CATHEDRAL AT GUILDFORD: A VIEW FROM THE EAST END, SHOWING THE FOUNDATIONS OF THE UNDERCROFT.

A correspondent, sending this photograph, notes: "A view, taken from the east end, showing the foundations of the undercroft beneath the Lady Chapel and Choir. The foundation-stone can be seen to the right of the centre. It is on the floor-level of the Cathedral, and will be at the east end of the Choir, facing the Lady Chapel." The foundation-stone was laid by the Archbishop of Canterbury on July 22, 1936.



HOUSEBREAKERS AT WORK ON THE LONDON HOME OF ELIZABETH CHUDLEIGH (DUCHESS OF KINGSTON): DEMOLISHING KINGSTON HOUSE, IN KENSINGTON ROAD. Kingston House, begun about 1770 for Elizabeth Chudleigh, who was married to the Duke of Kingston in March 1769, and was tried in Westminster Hall for bigamy in April 1776, is being demolished to make way for flats. It now stands in over three acres, but the grounds used to be far more extensive. Later occupants were the Marquess of Wellesley, elder brother of the Duke of Wellington, and the Earls of Listowel.



PRESENTED TO THE BOY SCOUTS ASSOCIATION AND ACCEPTED BY COMMODORE H.R.H. THE DUKE OF KENT: THE ROYAL RESEARCH SHIP "DISCOVERY."

The royal research ship "Discovery," made famous by Captain Robert Falcon Scott, the explorer, and now moored in the Thames at Temple Steps, Victoria Embankment, has been presented by the Government of the Falkland Islands to the Boy Scouts Association. On October 9, the Duke of Kent received her on its behalf. She will serve as a training-ship for Sea Scouts and as a memorial to Captain Scott and all those who had played in her their part in the work of Antarctic



THE DUKE OF KENT, WHO IS COMMODORE OF THE SEA SCOUTS AND DEEP-SEA SCOUTS, IN THE "DISCOVERY": H.R.H. MAKING HIS SPEECH.

exploration. After she had been handed over, the Duke spoke, saying: ". . . I am certain that there are very few people who have not heard of the 'Discovery,' and followed in detail her wonderful voyages. Many of them have had a secret longing to have sailed with her. I think, too, that many of them will have envied those who have been privileged to serve on board." At the Duke's right hand is Lord Baden-Powell.



THREATENED BY PENZANCE'S "SLUM CLEARANCE SCHEME," WHICH IS OPPOSED BY MANY LOCAL PEOPLE AND BY ARTISTS: FISHERMEN'S COTTAGES AT NEWLYN.

Newlyn, the quaint little Cornish fishing village, is included in Penzance and in the five-year rehousing programme of that borough, with the result that certain dwellings have been scheduled for demolition under a "slum clearance" plan. Both inhabitants and artists have raised an outcry, and a Newlyn, Mousehole and District Housing Advisory Committee has been formed to combat the Council's order. Further, a letter asking the Queen to intervene has been drafted, and it is



TO BE PRESERVED AND RECONDITIONED—OR TO BE DEMOLISHED?: COTTAGES AT MOUSEHOLE, BY PENZANCE, THREATENED BY THE BOROUGH COUNCIL.

understood that a deputation of Newlyn women will present it at Buckingham Palace. Professor Stanley Adshead, Emeritus Professor of Town-Planning at London University, has declared that the Newlyn houses only require reconditioning. Meanwhile, the Penzance authorities have stated that they intend to preserve the characteristics of the village by building plainly, and, as far as it can be done, in granite. As we write, the controversy continues.

PERSONALITIES OF
THE WEEK :
PEOPLE IN THE PUBLIC
EYE.



ADMIRAL SIR C. M. FORBES.

Appointed Commander-in-Chief, Home Fleet, in succession to Admiral Sir Roger R. C. Backhouse. Formerly commanded First Battle-Squadron, being second-in-command, Mediterranean Fleet. Was Jellicoe's Flag-Commander at Jutland.



THE BRITISH AMBASSADOR IN JAPAN PRESENTS HIS CREDENTIALS TO THE EMPEROR: SIR ROBERT CRAIGIE, WITH A PALACE OFFICIAL.

Sir Robert Craigie, who was appointed Ambassador to Japan earlier this year, recently presented his letters of credence to the Emperor. It need hardly be said that his post is one of extreme importance at the moment. He had previously been Assistant Under-Secretary of State at the Foreign Office.



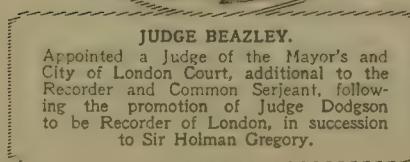
SIR JOHN THOMSON-WALKER.

The distinguished surgeon. Died October 5; aged sixty-seven. Hunterian Professor of Surgery, Royal College of Surgeons of England. Emeritus lecturer on Urology, King's College Hospital. Served in the R.A.M.C. during the war, being attached to the London Scottish.



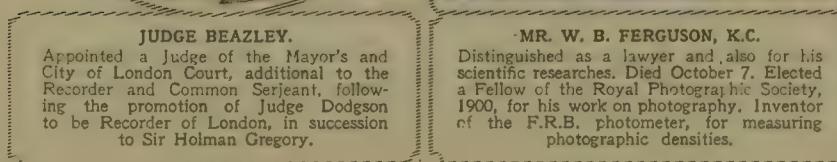
SIR JOHN DEWRANCE.

The distinguished engineer. Died October 7; aged seventy-nine. Head of the engineering firm of Dewrance and Co. Chairman, Babcock and Wilcox, 1899. Member, Advisory Committee of the Treasury, Ministry of Munitions, and Ministry of Labour.



JUDGE BEAZLEY.

Appointed a Judge of the Mayor's and City of London Court, additional to the Recorder and Common Serjeant, following the promotion of Judge Dodgson to be Recorder of London, in succession to Sir Holman Gregory.



MR. W. B. FERGUSON, K.C.

Distinguished as a lawyer and also for his scientific researches. Died October 7. Elected a Fellow of the Royal Photographic Society, 1900, for his work on photography. Inventor of the F.R.B. photometer, for measuring photographic densities.



THE PRIME MINISTER ACCLAIMED AT THE CONSERVATIVE PARTY CONFERENCE, WHEN HE WELCOMED PRESIDENT ROOSEVELT'S PEACE SPEECH.

Mr. Chamberlain received a great ovation when he addressed the Conservative Party Conference at Scarborough on October 8. In his speech, he referred to President Roosevelt's Chicago speech as "a clarion call from the other side of the Atlantic" and stated that the British Government would be wholeheartedly with him in his call for a concerted effort in the cause of peace.



QUEEN ELIZABETH PAYS A VISIT TO WAR-DISABLED MEN: HER MAJESTY CHATTING WITH AN INMATE OF THE LORD ROBERTS' MEMORIAL WORKSHOPS AT DUNDEE, WHERE SHE PLACED SEVERAL ORDERS.



MR. R. H. HODGKIN.

Elected Provost of Queen's College, Oxford, in succession to the late Canon B. H. Streeter. Tutor and prelector in Modern History. Author of "A History of the Anglo-Saxons" (1935). Served with the Northumberland Fusiliers during the war.



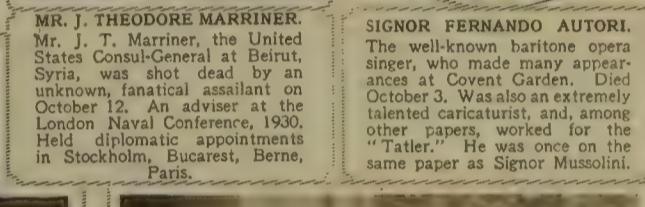
FRÄULEIN RENATE MULLER.

The German film-star, best remembered for the part she played in the film "Sunshine Susie," and particularly for her singing of "To-day I Feel So Happy . . ." Died October 7. Acted in films with Emil Jannings and Luis Trenker.



MR. J. THEODORE MARRINER.

Mr. J. T. Marriner, the United States Consul-General at Beirut, Syria, was shot dead by an unknown, fanatic assailant on October 12. An adviser at the London Naval Conference, 1930. Held diplomatic appointments in Stockholm, Bucarest, Berne, Paris.



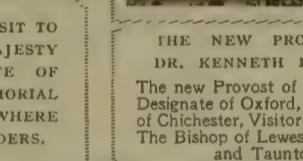
SIGNOR FERNANDO AUTORI.

The well-known baritone opera singer, who made many appearances at Covent Garden. Died October 3. Was also an extremely talented caricaturist, and, among other papers, worked for the "Tatler." He was once on the same paper as Signor Mussolini.



THE NEW PROVOST OF LANCING COLLEGE: DR. KENNETH KIRK, AFTER HIS INSTALLATION.

The new Provost of Lancing College, Dr. K. E. Kirk, Bishop Designate of Oxford, was installed on October 6 by the Bishop of Chichester, Visitor of the Society of St. Mary and St. Nicolas, The Bishop of Lewes, and the Bishops of Stafford, Pontefract, and Taunton also attended the ceremony.



THE DUKE OF WINDSOR SURROUNDED BY WORKERS AT A BERLIN FACTORY: H.R.H. WITH DR. LEY, LABOUR FRONT LEADER (RIGHT), INVESTIGATING LABOUR CONDITIONS IN GERMANY.

The Duke and Duchess of Windsor arrived in Berlin from Paris on October 11. It was announced recently that the Duke intended to study social conditions and housing problems in Germany and America and during his visit to Berlin he went to the Stock Machine Works in the suburb of Marienfelde with Dr. Ley, the leader of the Labour Front. The German people have given him a warm welcome and a crowd outside his hotel greeted him with "Heil, Edward!" and "Windsor! Windsor!"

"A COMPRESSED EDITION OF PLINY."

"THE MIND OF THE ANCIENT WORLD": By H. N. WETHERED.*

By SIR JOHN SQUIRE.

MR. H. N. WETHERED has a versatility of interests which would have appealed to Pliny himself. The last work of his with which I am familiar concerned the laying-out of golf-courses, and now he appears with a compressed edition of Pliny, adorned with quotations from Gibbon, Sir Thomas Browne, and a swarm of other quaint or learned authors, Greek, Roman, and English. And an extraordinarily delightful book it is.

The elder Pliny, born at Como in A.D. 23, was a man of copious industry. As Mr. Wethered says, he had "a passion for work which was carried almost beyond rational limits." When in command of the cavalry in Germany, he wrote a book on "Cavalry Javelin Exercise"; twenty historical books were devoted to the German Wars; a two-volume life of a friend was a relaxation. Finally, he completed the

Natural History in thirty-seven books, his great scientific work which alone remains, a work which his dutiful nephew fitly described as "of great compass and learning and no less varied than Nature itself"—a tribute which does it no more than justice. Altogether 102 'Books' stand to Pliny's credit; and, judging from the length of one single book of the *Natural History*, his total output constitutes in itself a substantial library. This, too, by a man who had practised for a considerable period with success at the Bar, had governed two provinces, fought in many parts of Europe, had been the close adviser of emperors, and was at the time of his death an Admiral of the Fleet."

His death was characteristic. He was anchored off Herculaneum when the great eruption of A.D. 79 took place. This was too remarkable a phenomenon not to be examined at close quarters. So he was rowed ashore and perished.

The ancients, in times when scientific knowledge was scantier than now, were able to be more encyclopedic than we can be. A great specialist once said to me (I won't vouch for the precise figures): "There are nine thousand known skin diseases of which I am acquainted with three thousand." It is obvious that he will not have time, like that earlier medical authority Aristotle, to extend his researches to politics, ethics and the drama. Pliny, though he had not quite Aristotle's intellect, had a powerful brain and was interested in everything, while his love of gossip and strange tales (not all of which he believed) give him much of the charm of Herodotus.

His *"Natural History"*, which had an enormous influence in the Middle Ages, runs to a million and a quarter words in the Elizabethan translation of Philemon Holland. It is unlikely, therefore, to be bodily reprinted. What Mr. Wethered has done is to give copious extracts from Holland embedded in a most amusing and scholarly summary-cum-criticism of his own. The result is a very fair notion of what Gibbon called "that immense register where Pliny has deposited the discoveries, the arts, and the errors of mankind," and a fascinating picture of the mind and habits of the Roman world. The chapter-headings range from "Of Insects" to "Of the Universe," from "Of the Body and Physic" to "Of Sculptors"; and a few extracts will, I hope, send readers to this enchanting miscellany.

Our newspapers to-day have a passionate interest in "Quads" and "Quins." It is nothing new: hear Pliny:

"That women may bring forth three at one birth is well known, as in the example of the Horatiae and Curiatiae. But to go above that number is commonly spoken to be monstrous and to portend some mishap. Of late years, no longer since the latter end of the reign of Augustus Caesar, at Ostia there was a woman (a Commoner's wife) delivered at one birth of two boys and as many girls; but

this was a prodigious token and no doubt portended the fanine that ensued soon after. In Peloponnesus one woman brought forth at four births twenty children, five at once, and the greater part of them did well and lived. Trogus is my authority that in Egypt it is an ordinary thing for a woman to have seven at a burden. . . . As for Alcippe she was delivered of an Elephant; marie that was a monstrous and prodigious token and foreshadowed some heavy fortune that followed after."

To those who have read Sir Frederick Treves's "The Elephant Man," this last statement will not seem so strange as it may look to others. I am not so sure about this, though: "It is reported of some men that they

Error. For instance: "People point out that those men who are thick-skinned and more brawny are more gross of sense and understanding. As if indeed Crocodiles were not very witty and industrious, and yet their skin is hard enough! As for the River-horse, his hide is so thick that javelins and spears are turned from it; and yet so industrious is that beast that in some cases he is his own Physician and has taught us how to open a vein and let blood. The Elephant's skin is so tough and hard that targets and shields are made thereof, of such good proof that it is impossible to pierce them through; and yet they are thought of all four-footed beasts to be most ingenious and witty. Wherefore we may conclude that the skin itself is senseless and has no fellowship at all with the understanding, and especially that of the head."

How pleasant is Elizabethan English. Think of the witty and industrious crocodile! Of the elephant Pliny has more to say:

"Elephants understand the language of the country in which they are bred; they do what they are commanded; they remember the duties they are taught and take a pleasure and delight both in love and glory. More than this, they embrace goodness, honesty, prudence and equity (rare qualities, I may tell you, to be found in men) and hold in religious reverence the stars, planets, sun and moon. Indeed, writers say of them, that when the new moon begins to appear fresh and bright, they come down in herds to a river named Amelus, in the deserts and forests of Mauretania, where after they are washed and solemnly purified by sprinkling and dashing themselves all over with the water, and have saluted and adored after their manner that planet, they return again into the woods and chases, carrying before them their young calves that are weary and tired. Moreover, they are thought to have a sense of religion in others, for when they are to pass the seas into another country, they will not embark except under an oath of their governors and rulers that they shall return again. And some of them have been seen, being enfeebled by sickness (for big as they are they are subject to grievous maladies) to lie on their backs, casting and flinging herbs up to heaven, as if deputing the earth to pray for them."

Here is a little news as surprising, but more credible. If anybody had asked me when *pâté de foie gras* had been invented I should have guessed "Strasburg, about 1500." Not a bit of it. In spite of the veneration in which those geese (allegorical of politicians generally) who saved the Capitol were held by the Romans, and their sacred descendants fed, geese generally were not exempt from the highly experimental Roman palate:

"Our countrymen and citizens of Rome (Believe me) know forsooth how to make a dainty dish of their liver. In those Geese that are kept up and crammed fat in coop the liver grows to be exceeding great, and when it is taken forth of the belly it waxes bigger still if it is steeped in milk and sweet mead. Therefore there is good reason to enquire about the first inventor of this good and singular commodity to mankind, whether it was Scipio Metellus, lately called to be Consul, or M. Sestius who in those days was by birth a gentleman of Rome."

Quite easily Pliny turns from passages like that to silver statues, precious stones and whirlwinds. If ever there was a "Bedside Book," this is one. I think Mr. Wethered might next turn his attention to the Letters of Pliny's nephew, about which I had a long correspondence during the war with a flying observer officer, who typed some of his letters about Pliny in an aeroplane above the German lines—I suppose on days when there was nothing much worth observing. I still have them: as the advertisements say, "originals may be inspected at our Head Office."



COMPARABLE WITH THE FAMOUS AUGUSTUS OF PRIMA PORTA, IN ROME: THE COLOSSAL BRONZE STATUE OF THE EMPEROR THEODOSIUS THE GREAT BEFORE THE CHURCH OF SAN SEPOLCRO, BARLETTA.

Formerly, this huge bronze statue of the Emperor Theodosius the Great (379-395 A.D.), at Barletta, Italy, was thought to be the Emperor Valentinian (364-375 A.D.). According to tradition, it was being transported by ship from Constantinople to Venice when the vessel was wrecked off the coast of Barletta. Eventually, the statue was recovered and erected in front of the Church of San Sepolcro. It is one of the most majestic among the imperial statues of the Romano-

Byzantine period and can be compared with the famous Augustus of Prima Porta, in Rome.

have Hearts all hairy and these are held to be exceeding strong and valorous: such was Aristomenes the Messenian who slew with his own hand 300 Lacedaemonians (in three sundry battles). Being sore wounded and taken prisoner he saved his life once and made an escape out of the cave of a stone quarry where he was kept as in a prison, for he got forth by narrow Fox holes under the ground. Being caught a second time, while his keepers were fast asleep, he rolled himself to the fire, bound as he was, and so without regard of his own body burnt in sunder the bonds wherewith he was tied. At the third taking the Lacedaemonians caused his breast to be cut and opened, because they would see what kind of Heart he had; and there they found it all overgrown with hair."

Pliny was independent-minded, and did not believe all he heard. Like Browne he could expose a Vulgar

SCHUMANN'S LOST CONCERTO TRACED BY HIS SPIRIT MESSAGES?

FROM A COPYRIGHT MANUSCRIPT IN THE PRUSSIAN STATE LIBRARY, BERLIN.

73.

THE FIRST PAGE OF SCHUMANN'S MANUSCRIPT SCORE OF A VIOLIN CONCERTO WHICH HAS BEEN MISSING FOR EIGHTY YEARS:
A DISCOVERY ASCRIBED TO MESSAGES RECEIVED FROM THE SPIRIT OF THE GREAT COMPOSER.

The manuscript score of a violin concerto by Schumann, lost for 80 years, has lately been brought to light as a result, it is stated, of spirit messages believed to have emanated from the composer himself and from Joseph Joachim, the violinist for whom it was written in 1853. After Schumann's death, Joachim, Brahms, and Clara Schumann decided that the work was unworthy of him, and it was left unpublished. The spirit messages, it is said, were received by Miss Jelly D'Aranyi and her sister, Adila Fachiri, grand-nieces of Joachim, and themselves noted violinists. Schumann's spirit is said to have urged Miss D'Aranyi to find and play the lost work. Search was made, and a score, marked "Unfinished," was discovered in the Prussian State Library at Berlin. The messages, however, persisted that the concerto had been

completed. Eventually four copies were traced, one containing the full score in Schumann's hand. An account of the matter given in "The Listener" (based on statements by Baron Erik Palmstierna, the Swedish Minister in London, in his forthcoming book, "Horizons of Immortality") says: "This story, amazing though it seems, is vouched for by witnesses of unimpeachable integrity." It was originally arranged that Miss D'Aranyi should give the first British performance of the concerto at a B.B.C. concert on October 20, but this was postponed in deference to the German Government's wish that the first performance should be in Germany. The German performance has been fixed for November 13, and the first American performance (by Yehudi Menuhin with the St. Louis Orchestra) postponed until November 14.

LONDON PRINTS AND DRAWINGS THE VISCOUNT WAKEFIELD



"THE TOP OF NEWMAN STREET, BEYOND THE MIDDLE-SAX HOUSE"—A PENCIL-WASH DRAWING BY C. MOTTE: H. GRIMM (1734-1794) INCLUDED IN THE VISCOUNT WAKEFIELD COLLECTION OF LONDON PRINTS AND DRAWINGS.



"THE UPPER PART OF HIGH STREET MARYBONE, NEAR THE TURNPIKE"—A PENCIL-WASH DRAWING BY C. MOTTE: H. GRIMM (1734-1794) INCLUDED IN THE VISCOUNT WAKEFIELD COLLECTION OF LONDON PRINTS AND DRAWINGS.



"KNIGHT'S BRIDGE, AT KNIGHTSBRIDGE"—A COLOURED LITHOGRAPH BY G. F. PHILLIPS, PRINTED BY C. MOTTE: A VIEW OF THE WESTBOURNE STREAM.



"WINCHESTER HOUSE, OLD BROAD STREET"—AN ATTRACTIVE WATER-COLOUR BY G. SHEPHERD (EXHIBITED IN THE ACADEMY 1831-1837; D. 1860). [Continued above.]



"THE ALHAMBRA, LEICESTER SQUARE"—A WATER-COLOUR BY T. H. SHEPHERD: A VANISHED LONDON LANDMARK AS IT APPEARED IN 1855.



"THE 'CASTLE' INN, OLD KENT ROAD"—A WATER-COLOUR BY G. SCHARF: PAINTED ABOUT 1830: AN INN IS STILL ON THIS SITE AT THE NORTH CORNER OF THE PRESENT MARINA ROAD.



"ST. BARTHOLOMEW'S HOSPITAL AND ST. SEPULCHRE'S CHURCH FROM SMITHFIELD"—A WATER-COLOUR BY F. SHEPHERD: A NINETEENTH-CENTURY VIEW OF "BART'S" AND THE CHURCH WHOSE BELL TOLLED FOR THE CONDEMNED IN NEWGATE.

PRESENTED TO THE CITY LIBRARY: COLLECTION AT GUILDFORD



"EARLY HORSE-DRAWN TRAMS AT THE MARBLE ARCH, WITH (LEFT) A CROSSING-SWEEPER: THE IMPROVED STREET RAILWAY CARRIAGE, PATENTED BY GEORGE FRANCIS TRAIN"—A LITHOGRAPH BY MACLURE, MACDONALD AND MACGREGOR.

for its preservation. Records of areas swept clean by modern improvements, buildings long since disappeared, and artists who drew things as they saw them will make the Viscount Wakefield Collection of inestimable value to the students of London's topography and the lover of pictorial art. Lord Wakefield is himself a member of the Library Committee and has offered to defray the cost of providing a suitable case for exhibition purposes at Guildhall. Of the prints and drawings reproduced on these pages, it can be added that the wash-drawings of

[Continued below.]



"HORSE-TRAM BELONGING TO THE LONDON STREET TRAMWAYS"—A LITHOGRAPH BY VINCENT BROOKS DAY AND SON: THE FIRST REGULAR SERVICE BETWEEN BRIXTON STATION AND KENNINGTON GATE, WHICH WAS INAUGURATED IN 1870.



"BARNES TERRACE, 1827"—BY E. W. COOKE: A CHARMING PENCIL-DRAWING OF THE RIVER-SIDE AT THE BEGINNING OF THE LAST CENTURY, BEFORE GROWTH OF LONDON DESTROYED THE RURAL CHARACTER OF OUTLYING DISTRICTS.



"THE THAMES FROM LONDON DOCK GATES"—A PENCIL-DRAWING BY E. W. COOKE (1811-1880): A SKETCH OF LONDON'S RIVER BEFORE SAIL HAD COMPLETELY VANISHED AND STEAM HAD TAKEN ITS PLACE.

[Continued.]
Marybone were attributed to J. C. Nattes, but have now been discovered to be by Samuel H. Grimm. The bridge over the Westbourne, even in Henry I's reign, was referred to as Coylebridge. The Alhambra was built in 1855, as the Panopticon of Science and Art, but was burnt down in 1882 and rebuilt. Last year it was decided to pull down the building and build a cinema on the site. George Scharf, who painted "The Castle Inn," was the finest topographical artist of his day and the father of the first Director of the National Portrait Gallery. St. Sepulchre's was given the sum of £50 in 1605 "for ringing the greatest bell on the day the condemned prisoners are executed."



REMINISCENT OF THE SCENE EARLY THIS YEAR WHEN TROOPS WERE UNDER CANVAS FOR THE CORONATION AND AN ATTRACTION FOR HUNDREDS OF SIGHTSEERS: A WATER-COLOUR OF THE CORONATION FAIR IN HYDE PARK IN 1838.



QUEEN VICTORIA RECEIVING THE PEARL SWORD FROM THE LORD MAYOR OF LONDON IN 1838, THE YEAR OF HER CORONATION: "QUEEN VICTORIA AT TEMPLE BAR"—A WATER-COLOUR BY H. WARREN (1794-1879).

LOTS: THE "JEAN SANS PEUR," "BLACK PRINCE," AND OTHER RINGS.



1. A FINE GOLD RING (ROMANO-EGYPTIAN, FIRST CENTURY B.C. TO FIRST CENTURY A.D.). THIS HAS A HOOP OF CIRCULAR SECTION, THE ENDS OF WHICH ARE COINED ABOVE AND CONTINUE UPWARDS TO WIDEN AND FORM TWO BUSTS OF ISIS, THE ONE WEARING A CALATHOS, THE OTHER, TWO FEATHERS.



5. AN IMPORTANT ARCHITECTURAL RING (MEROVINGIAN) OF GOLD, WITH BROAD HOOP WIDENING TOWARDS THE SHOULDERS DECORATED WITH ALTERNATE PEARLED BANDS AND APPLIED PLATED WIRE; THE PYRAMIDAL BEZEL IS RAISED ON SUPPORTS OF TRIPLE BEADED WIRE FORMING SQUARE APERTURES.



10. AN INTERESTING AND IMPORTANT RING (MEROVINGIAN, SEVENTH CENTURY). THE FLAT HOOP WIDENS AT THE SHOULDERS TO SUPPORT THE ALMOST CIRCULAR BEZEL. THIS IS FORMED OF AN OUTER BORDER OF PILLAR-SHAPED OBJECTS, THE SIDES OF WHICH ARE NICKED WITH A CENTRAL DISC INCISED WITH THE WORD "GULFETRUD."



14. AN IMPORTANT GERMAN ARCHITECTURAL RING OF THE EARLY SIXTEENTH CENTURY. THE WIDE HOOP IS INCISED "MAZZAL TOB," BORDERED BY CALICO AND FOLLAGE IN ENAMEL. THE BEZEL IS FORMED AS A GOTHIC BUILDING WITH TURRETS AT THE CORNERS TERMINATING IN PINNACLES.



2. A SEVENTEETH-CENTURY GERMAN GOLD RING OF FINE WORKMANSHIP, THE SHOULDERS OF WHICH ARE ENAMELLED IN BLACK AND GREEN AND SET WITH SMALL ROSE DIAMONDS. THE BEZEL IS FORMED AS A SKULL IN WHITE ENAMEL, THE EYES SET WITH DIAMONDS, THE TEETH AND NOSTRILS MINUTELY RENDERED, RESTING ON CROSS BONES.



6. AN EARLY MARRIAGE RING (BYZANTINE, FIFTH CENTURY). THE MASSIVE HOOP OF SEMI-CIRCULAR SECTION BEARS A SQUARE BEZEL DEEPLY INCISED WITH A MALE AND FEMALE BUST CONFRONTED. THE HAIR IS CONVENTIONALLY RENDERED, BETWEEN THEM IS A CROSS, AND THEY ARE SURROUNDED BY THE INSCRIPTION "ARISTOPHANES AND VIGILANTIA."

The raised bezel of this ring, which dates from the first quarter of the fifteenth century, is set with a portrait bust of Jean sans Peur, Duke of Burgundy, the face very finely carved in a white stone of very close texture. On his head he wears a loose cap carved in jet, whilst his green coat is represented by an emerald. Above and below the setting is enriched with two small rubies, one of which is now missing. The hoop originally bore enamelled inscriptions both on the inside and outside; of the later the

[Continued opposite.]



3. A MOST ATTRACTIVE RING OF THE SIXTEEN-SEVENTH CENTURY—PROBABLY SOUTH GERMAN. THE NARROW GOLD HOOP IS ENAMELLED BLACK AT THE SHOULDERS. THE BEZEL IS FORMED AS A STAG IN A RECLINING POSITION ENAMELLED IN WHITE. THE BACKGROUND CONSISTS OF SMALL OPALS AND A PEARL IN GOLD SETTINGS SIMULATING GARNET BRANCHES.



7. AN ATTRACTIVE ENGLISH FIFTEENTH-CENTURY SIGNET, THE SHOULDERS ENGRAVED WITH ST. CHRISTOPHER AND ST. CATHERINE; THE LATTER IS REPRESENTED WITH HER VARIOUS EMBLEMS—A BOOK IN HER RIGHT AND A SWORD IN HER LEFT HAND. SHE IS STANDING ON THE WHEEL. THE CIRCULAR BEZEL IS DEEPLY CUT WITH A "TUDOR ROSE" WITHIN A ROPE BORDER.



8. SET WITH A PORTRAIT BUST OF JEAN SANS PEUR, DUKE OF BURGUNDY: A FINE GOLD PORTRAIT RING OF THE HIGHEST IMPORTANCE.



11. THE QUEEN BERTILDE SIGNET—A RARE RING OF HISTORICAL ASSOCIATION (MEROVINGIAN, SECOND QUARTER OF THE SEVENTH CENTURY). ORIGINALLY THE CIRCULAR HOOP WAS DECORATED AT THE SHOULDERS WITH SMALL PELLETS, ONE ONLY OF WHICH NOW REMAINS. THE FLAT CIRCULAR BEZEL IS INCISED WITH THE INSCRIPTION "BERTEILDIS."



15. Left: AN INTERESTING ENGLISH MAGICAL RING OF THE EARLY SIXTEENTH CENTURY. THE RATHER THICK HOOP IS FORMED OF ASS'S HOOF, BOUND AT THE INNER AND OUTER EDGE WITH SILVER. THE OVAL SILVER-COVERED BEZEL IS INCISED WITH ST. GEORGE, CARRYING A SWORD; AT HIS FEET A LION OR DRAGON.



12. A RARE BYZANTINE RING OF THE ELEVENTH CENTURY. THE OCTAGONAL SHANK IS DECORATED WITH VARIOUS SCENES FROM THE NEW TESTAMENT, INCISED AND ENAMELLED. AROUND THE EDGES ARE THE INSCRIPTIONS "I HAVE GIVEN YOU MY PEACE; I SEND MY PEACE UNTO YOU." AROUND THE EDGE OF THE BEZEL IS ANOTHER INSCRIPTION.



16. THE QUEEN CUNDOBERGA RING (LOMBARD, FIRST HALF OF THE SEVENTH CENTURY). AROUND THE EDGE OF THE BEZEL IS AN INSCRIPTION IN GOLD ON A BLUE ENAMEL GROUND "CUNDOBERGA VIVAT DEO." IT HAS BEEN RE-SET WITH A STAR SAPPHIRE MATCHING IN TONE THE ENAMEL OF THE DECORATION.



4. A REMARKABLE GOLD RING IN THE FORM OF A SERPENT (ROMANO-EGYPTIAN, FIRST CENTURY B.C. TO FIRST CENTURY A.D.). THE BODY IS FLAT ON THE INSIDE AND INCISED WITH SCALES TOWARDS THE HEAD AND TAIL. THE OUTSIDE IS ANGULAR, AND, AT THE ENDS, IS CHASED TO REPRESENT THE SKIN.



9. ONE OF THE FEW EXTANT SPECIMENS OF GREEK ENAMELLING (FOURTH-THIRD CENTURY B.C.). THE EDGE OF THE BEZEL IS BOUND WITH BEADED WIRE AND FROM THIS RADIATE INWARDS PETAL-SHAPED LOBES IN FILIGREE, MANY OF WHICH ARE FILLED WITH ALTERNATE BLUE AND GREEN ENAMEL.



13. AN INTERESTING FOURTEENTH-CENTURY RING. THE HOOP, OF TRIANGULAR SECTION, IS INCISED WITH "IEXVS. AVTEM. TRANSIENS. PER. MEDIUM. ILLORVM. IBAT. ET. VERBUM. C.", THE WORDS DIVIDED BY FIVE-PETALLED FLOWERS. THE BEZEL IS INCISED AND BEARS A RUBY INCISED WITH A MAN'S HEAD (JUST POSSIBLY THE BLACK PRINCE).



17. AN EXTREMELY FINE AND IMPORTANT RING (THIRD-FOURTH CENTURY A.D.). THE MASSIVE OCTAGONAL SHANK IS FLAT ON THE INSIDE, WITH THREE FACETS ON THE OUTSIDE. THE STRONGLY DEVELOPED SHOULDERS PROJECT CONSIDERABLY, AND THE HEXAGONAL BEZEL IS SET WITH A RAISED CIRCULAR DISC FINELY INCISED WITH A FEMALE HEAD.

Widespread interest has been created by the announcement of the dispersal at Sotheby's on November 9-12 of the late M. Edouard Guillois's collection of more than 800 rings ranging from the Egypt of the Pharaohs to the France of the First Empire. Of some of those illustrated on this page it is necessary to amplify the notes already given. The figure of St. Catherine, who was the patron saint of spinsters and possessed the power to preserve fading beauty, on the ring

shown (No. 7) suggests that it belonged to a woman. No. 8 shows the ring of John the Fearless and was found in his tomb in 1792. The features of the Duke are easily recognisable when compared with his known portraits. No. 10 is thought to be the ring of St. Gufetrude. No. 13 is believed to be the ring of the Black Prince, owing to the resemblance between the features incised on the ruby and those on English fourteenth-century gold coins bearing his head.



MOTORING IN THE BOIS IN STYLE IN 1900: A "VIS-À-VIS" WHICH CONTRASTS STRANGELY WITH THE MOST MODERN MOTOR-CARS NOW ON VIEW AT EARL'S COURT.

This charming group is a reminder of the days when motoring was a draughtier, dustier, more malodorous, and more daring occupation than it is nowadays. These two intrepid Parisiennes who ventured out into the Bois de Boulogne in the first year of the present century in a 5-horse-power Decauville "vis-à-vis" doubtless provoked more comment by their means of locomotion than by their hats.

To-day the reverse would be the case. Such things as a windscreen and hood, it will be seen, were unknown to the "vis-à-vis." The passenger, therefore, cannot be blamed for coming out with her "en-cas"—combined umbrella and parasol. The contrast with the latest models now on view at the Motor Show at Earl's Court needs no emphasis.



FAMOUS FORTS

CONWAY CASTLE

Built by Edward I as a Royal Castle to help quell uprisings by the troublesome Welsh of that period.

The fair face of Britain was studded in former days with forts, dominant and impregnable. Today an overwhelming majority of British motorists wisely put their cars, their comfort, their comrades of the road and their sense of economy in the safe keeping and dependable stronghold of

DUNLOP**Fort TYRES**

C.F.H.

**"THE GENTLE ART OF FAKING"
DEMONSTRATED IN VIENNA.**



A FAKE—BUT CHARMING, NONE THE LESS: A TWENTIETH-CENTURY CAST OF A SIXTEENTH-CENTURY ITALIAN "NIOBIDE" IN THE FORGERIES EXHIBITION AT VIENNA.



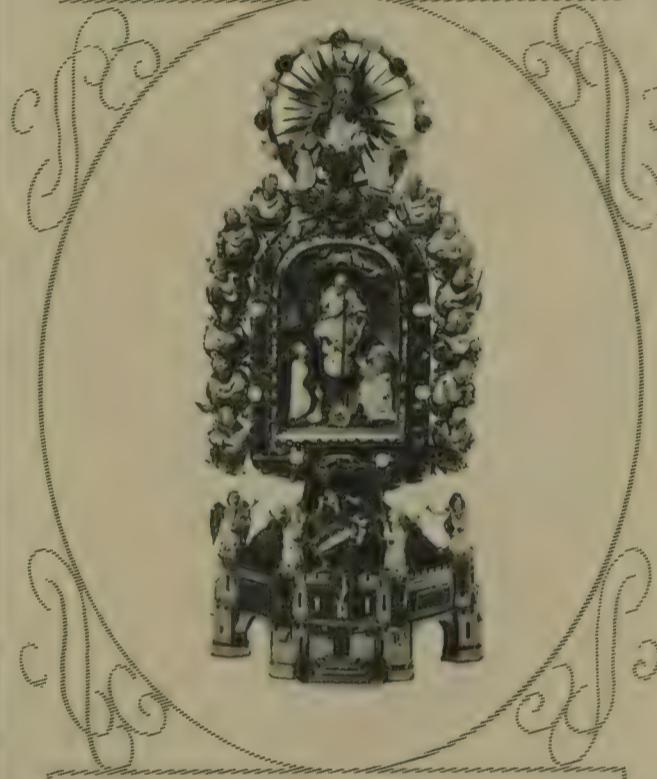
A LESS ABLE FORGERY: A NINETEENTH-CENTURY HEAD-RELIQUARY, IN WHICH NO PROPER STYLE HAS BEEN FOLLOWED.



A FAKE IN WHICH THE EFFECTS OF AGE ARE CLEVERLY IMITATED: A MODERN COPY OF A FIFTEENTH-CENTURY WOODEN POLYCHROME ST. GEORGE.



THE FORGER AT WORK: AN ORIGINAL BRONZE "MINERVA" BY TIZIANO ASPETTI (RIGHT); AND THE FAKE MADE BY WEININGER, OF VIENNA, ABOUT 1870.



AN ELABORATE FORGERY: A COPY OF A FRENCH 14TH-CENTURY RELIQUARY, THE ORIGINAL OF WHICH IS IN THE BRITISH MUSEUM. (BY WEININGER; ABOUT 1870.)



FAKES IN THE STYLE OF A FAMOUS SCULPTOR: TWO WOODEN STATUETTES MADE IN THE EARLY NINETEENTH CENTURY TO PASS AS THE WORK OF RIEMENSCHNEIDER.



TO BE SEEN AT THE EXHIBITION OF FORGERIES AT THE KUNSTHISTORISCHES MUSEUM, VIENNA: A BRONZE COPY, PROBABLY OF THE EIGHTEENTH CENTURY, OF A STATUETTE AT MODENA.



A FORGED ROMAN ANTIQUITY: A BRONZE HEAD OF A WOMAN, ONCE SAID TO HAVE BEEN FOUND AT WIDDIN, IN HUNGARY.



A FAKE COPPER ENAMEL STATUETTE: A ST. REGULA, WITH HER HEAD IN HER LAP; COPIED IN THE NINETEENTH CENTURY FROM A WORK AT ROME.

The "Exhibition of Forgeries" at the Kunsthistorisches Museum, Vienna, is original in conception and extremely interesting to connoisseur and layman alike. Some of the more successful forgers have, in course of time, acquired a modest degree of fame themselves—notably an Italian who maintained a "factory" for producing shams of this sort. Some of the forgeries, it must

be allowed, are admirable works of art in their way, notably the "Niobide" illustrated above, which is a cast of a statuette of Francesco da Sant' Agata (Padua; about 1520). It is described in the catalogue of the exhibition as "a highly successful forgery as far as casting and ageing imitation are concerned, which was believed for a long time to be an original."

**ART FORGERIES ON EXHIBITION
AS A LESSON FOR BUYERS.**



QUILTS and curtains made out of odds and ends of material—great-grandmamma's wedding dress and great-grandpapa's waistcoat—are not immediately obvious subjects for an exhibition in the North Court at the Victoria and Albert Museum, which has seen such displays as the treasures of the City Companies, and the Eumorfopoulos Collection of Chinese Art. However, there they are, monuments of ingenuity and economy, and a reminder that good, interesting, and sometimes beautiful things can come from humble homes. Who made the first patchwork quilt? No one knows. Was the coat of many colours that Jacob gave to his son fashioned in this manner? It is reasonable to suppose that, as far as this country is concerned, the practice goes back many centuries, though no pieces earlier than the eighteenth century appear to have survived, and the majority are Victorian.

What is surprising is that these things—invariably the work of amateurs—are not only in so many cases first-class as designs, but display definite patterns, which can be identified as belonging to various districts. Were I given to that sort of conversation, I could discourse at some length in the odd jargon of the earnest student on their "importance as milestones in the evolution of folk-art," and make everybody hate the sight of them as arty-crafty experiments. They are not that by any means: nor are they self-conscious stirrings after an academic ideal. They just grew in extraordinary variety and gradually crystallised into certain forms which became standardised by custom. In America, for example, a pattern known as "The Star of Bethlehem" (Fig. 2) became very popular and, after that, another device called "The Log" pattern, and then certain more or less standard designs (e.g., a floral device known by the strange name of "Persian Palm Lily") were sewn

A PAGE FOR COLLECTORS.

THE ART OF PATCHWORK: AN EXHIBITION AT THE V. AND A.

By FRANK DAVIS.

She seems to have given up her task about the year of Queen Victoria's accession, and her stitches and the paper-backing they hold together are still as she left them. You have a piece of tin (known to the initiated as a "template") of the size and shape of each small patch, fold paper round this, remove the tin, and tack the material, cut to size, to the paper. Starting from the centre in a pattern such as that of

enough, but their accent is a little strident. Fig. 3 for example—mainly green and black on a pinkish ground—though good and crisp in design, is a little harsh to the modern eye—somehow it gives one the impression that it was made by a particularly strong-minded woman who would stand no nonsense from husband, children or servants. It has no history, but the wavy border is known as "feather-pattern" from the shape of its individual patches, and this seems to have been a traditional design in Durham. It is quite odd how certain designs seem to have been popular in some districts and entirely unknown in others—communications were slow, even in the nineteenth century, and traditions died hard.

This "feather-pattern" does not appear to have wandered far from its presumed place of origin. Another attractive and distinctive quilted pattern exhibited does not spread very far east of the Welsh border. Strictly speaking, it is not quite true patchwork, for not merely the border, but the whole of the surface is quilted—in short, the design is patch, but the technique is appliquéd.

How far a type of work which was common enough in every village and farmhouse fifty years ago is likely to revive in these days of cinemas, cars, and innumerable other methods of spending leisure hours remains to be seen, but I am informed that—thanks largely to the new-old interests which the Women's Institutes have brought to the countryside—people are once more taking up these traditional handicrafts. It is, for example, a sign and a portent that a little shilling book on "Quilting," published by the Stationery Office, is a best-seller at the bookstall at the Museum. I believe a similar book on Patchwork will shortly be published, and this also seems assured of success. What is happening, I suppose, is that women living in isolated districts, or in villages not very close to a town, are discovering that it is good fun to provide their own amusements and hobbies, and not to depend entirely upon entertainments thrust upon them from the outside. Thus patchwork and similar amateur occupations appear to be about



I. REVEALING THE PATCHWORKER'S METHODS: AN EXAMPLE, MADE OF HEXAGONAL PATCHES OF VARIOUS COLOURS, BY ELIZABETH CAKEBREAD, AS SHE LEFT IT (NOT QUITE FINISHED) ABOUT 1837, WITH HER STITCHES AND PAPER BACKING STILL IN PLACE.

Fig. 1, you work outwards with small hexagonal patches, sewing (not tacking) each patch to the next. Then, when the whole thing is finished, you undo the tacking and take away the bits of paper.

Tastes, of course, will differ, but I think that, to most people, the most attractive piece in the show will be one in which there are so many colours and patterns that from a distance the whole surface takes on the appearance of a Persian carpet, whose main colour-scheme is old rose with faint touches of black. Closer inspection shows that this piece—a portion of a set of bed-curtains—is composed of an enormous number of shell-shaped patches, carefully divided into fairly large squares by diagonal lines of green ribbon. But the ribbon is not merely stretched across in a straight

line, it follows the contours of the curved patches. It is a small point, but adds a good deal to the charm of this piece, and must have added also many hours to its making. Several bits of Queen Anne silk have been identified in it, and the date is presumably somewhere about 1750.

Some of the Victorian quilts display rather brutal patterns of greens and purples; they are vigorous



2. THE "STAR OF BETHLEHEM" PATTERN, WHICH AT ONE TIME BECAME VERY POPULAR IN THE UNITED STATES: AN EXAMPLE OF AMERICAN PATCHWORK THAT DATES FROM THE NINETEENTH CENTURY.

on to a plain background—which is, strictly speaking, not true patchwork, because only the design is made of odds and ends of material, and not the whole expanse of the quilt.

Patchwork proper is more laborious, and, to my mind, gives more pleasant results. In one example at this show (Fig. 1), the maker, a certain Elizabeth Cakebread, has obligingly revealed the exact method.



3. BORDERED WITH "FEATHER-PATTERN," A TRADITIONAL DESIGN IN DURHAM: A VICTORIAN PATCHWORK QUILT IN A RATHER STRIDENT COLOUR-SCHEME OF GREEN AND BLACK ON A PINKISH GROUND.

to develop on modern lines. This exhibition provides an extremely illuminating review of what has been done in the past, on both sides of the Atlantic, and can be recommended as showing what pleasant things can be produced by this method—and also what monstrosities of bad taste; and may all women of goodwill improve upon the one and avoid the other!

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AN AFRICAN TRIBE WITH "UNIVERSAL MILITARY SERVICE":

THE WARLIKE MASAI; AND SOME MYSTERIOUS PEOPLES OF KENYA.

By GENESTA LONG. (See pages earlier in this issue.)

AFRICA has been yielding up her secrets for many years now to the white men's enquiring minds. But she still has some mysteries left, and one of these is the origin of the natives of Kenya. They themselves know nothing of their history; they have no culture and their traditions consist of a few vague legends. Their ancestors probably settled in the country within the last few hundred years, sweeping away the pigmy-like people whom they found there. But the story of those early conquests will never be known. Driven onwards, perhaps by droughts, perhaps by stronger tribes, waves of invaders crossed the country, wandering and fighting; settling, multiplying, and wandering on again.

By the time the white traders and missionaries reached the highlands, they found the natives divided into three sections—the Nilotic, the Negroid, and the Bantu. The Negroid were probably the first comers. They live on the shores of the great lake, Victoria Nyanza. They are large, for natives; thick-set, very black, and no better-looking than the average negro. In their unsophisticated state the men of the Kavirondo tribe go naked, and among women only the married ones wear clothes. Their garment then consists of a little tail of grass which hangs down their backs. They have splendid appetites. They will eat any kind of meat, even zebra—which makes dogs ill—and long-dead elephant, which hyenas avoid. But their greatest delicacies are sun-dried locusts and raw ants.

The majority of Kenya natives are Bantu, and of these the best-known tribe is the Kikuyu. They are medium-sized and brown, their features are

undistinguished, their manner unimpressive. They grow bananas, maize, and millet, and keep vast swarms of goats. They believe in a vague deity called Muungu; when things go wrong they say, "It is Muungu's affair," but he receives neither their prayers nor their love. Their spiritual rulers are the witch doctors, who live in every village, receiving tribute and bribes. They smell out thieves, cast out devils, bewitch and enchant; and for a small present they will curse a person to death. They wear festoons of charms around their necks, charms against lightning, snake-bite, death from wild beasts, stomach-ache, fever, and every sort of accident.

being the most treacherous tribe in the country. It was easy to ambush an expedition as the laden porters crossed the deep gullies between the thickly forested hills; many brave Swahili lives were lost, and sometimes English ones, too. In the end the Kikuyu were taught a lesson by the famous Count Teleki. Although his caravan only numbered three hundred men, guards, porters and all, he inflicted a smashing defeat on an army of two thousand warriors, and for a long time afterwards this tribe left white travellers alone.

The first white man to get successfully into touch with the Kikuyu was John Boyes, "King of the Waki-kuyu." He lived in their country for many years, was made blood brother to a chief, and eventually became a chief himself. He led his tribesmen in several victorious encounters against their quarrelsome neighbours, finally succeeding in pacifying and controlling a large district. Nowadays the tribe is increasing very fast. Those who are raw natives straight from their villages make good and faithful servants, honest and trustworthy, naive and lovable, quick to learn while they are young, though with maturity their brains seem to cease developing.

Very different are the Nilotic tribes, the fighting, pastoral tribes, such as the Masai, Nandi, and Lumbwa. One glance at their angular features, determined expressions, and proud bearing is enough to convince the onlooker that here are the

descendants of a race of conquerors. The Masai are generally acknowledged to be the bravest and most masterful of any of the Kenya tribes. Before the coming of the white man they harried the whole country, and their power extended to within fifty miles of Mombasa. They were not treacherous, but they were arrogant and dangerous. As Arab slavers and ivory hunters had to march through the Masai country on their way to Uganda, they took large escorts of well-armed men with them, but even so the Masai sometimes attacked and annihilated whole caravans.

With Europeans it was different. Many years ago a famous medicine man prophesied the coming of the white

[Continued overleaf.]



A GROUP OF MASAI TYPES: STALWART, UPSTANDING "MORAN" (WARRIOR UNDERGOING THEIR PERIOD OF SERVICE); WITH YOUNGER "LIONI" (UNINITIATED LADS); AND GIRLS.—[Photograph by Frank Anderson, Honorary Game Ranger, Arusha, Tanganyika.]

The Kikuyu are lacking in courage and pride; their existence before the coming of the white man was spent in quarrelling amongst themselves over water and territory, and vanishing into the deepest forest, while raiding Masai raged through their country, burning villages and carrying off any young women they could find. The Kikuyu very rarely showed fight and the Masai thoroughly despised them. Nor have they changed their opinion, despite the fact that a great many Kikuyu now go to school, wear European clothes, and are becoming "civilised."

But in the early days the Kikuyu were a great menace to European travellers, and soon earned the reputation of

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Willy Lott's cottage in the
Constable country (seen in the
"Hay Wain," etc.)



SOON ripe, soon rotten" is a scrap of country wisdom that does indeed apply to more than fruit. One sees the truth of it in many a man. John Constable who immortalized a part of our English countryside, did his best work at near his fiftieth year—yet he was at his painting since a child. This slow maturing, like those Suffolk landscapes, is typically English—and you are thereby drawn to it. If, for example, you did not already know, you might guess that it is the patient, unhurried working to maturity that makes Worthington a rich delight—to you as to the men of Constable's day.

Continued.
people, and advised his tribe to show friendship towards them. But in spite of the prophecy, some travellers were held up by the warriors. One explorer awoke to find his camp surrounded by swaggering spearmen, who ordered him to return immediately to the coast. There was no alternative but to obey. Masai boys, not yet of age to become warriors, carry a certain type of light spear, bow and arrows, and are called Lioni. They herd the cattle and are responsible for their safety.

With adolescence, tribal discipline becomes strict and most effective. The boys become "Moran"—that is, warriors—and are formed into regiments, each with a different name. They may not smoke nor drink alcohol; their diet consists entirely of meat, milk, and blood. They get blood by tapping a vein in the neck of a cow and drinking it as it gushes forth. In the old days, this hard training and strict discipline made them into a first-class fighting force; their fury and courage in battle were proverbial, and their name brought terror to the most distant tribes. No Moran was considered a man until he had bled his spear; then came the sudden and glorious raids by the regiments of the White Swords or the Invincibles—screaming, fleeing natives, blazing huts, cattle and women lifted and carried swiftly back to the Masai country.

When a Moran had collected enough cows he bought himself wives and settled down. He took no more part in the fighting, his days were spent lolling in the sun, while his herds increased and his children grew around him. His advice was often asked, but rarely taken. The years passed quietly by, until the time came when death was near. Then he was carried outside the village, given a small supply of milk and food, and left for the hyenas.

The witch doctors of the Masai all belong to the same clan. Long, long ago, they say, the first witch doctor appeared on the top of Mount Ngong, and his power and wisdom have remained within this one family, the Aiser. The souls of witch doctors pass into snakes, which are regarded as holy creatures. The old men arrange their skin rugs around their shoulders to represent the spread hood of a rearing cobra. Only witch doctors and chieftains are buried, and on their graves are heaped cairns of stones. Upon a rocky hill on our farm are seven cairns; they face across the wide plains to the eastern mountains, and maybe the snake-spirits look enviously at our herds.

To the Masai mind, grass is the most beautiful, the most sacred thing in the world. Their life is dependent on it, and rain, which makes the grass grow, has the same name as God—Ngai. Grass is so holy that it is used as a sign of peace, and a fleeing enemy who holds it up to his pursuer is safe from death.

Although they brought captured women from defeated tribes back to their own country, the chief wives were always pure-bred Masai, and for this reason the tribe retained its characteristics: the arrogant air, the fierce courage, and the dominant spirit. So for unknown centuries they remained masters of a vast territory, adding to their herds and women whenever they felt inclined, and terrorising other tribes. They say they are descended from a brother and sister, children of God, who came down to earth and gave birth to the first Masai. Many of them are strikingly like Egyptian statues, with their

They will only work for a very few of the white farmers, those who speak their difficult language and understand a little of what goes on in their subtle minds. They will do nothing except herding sheep and cattle, and at this they excel. They stand among the grazing beasts on the hot plains, spear in one hand, several sticks and a throwing club in the other, a red-sheathed short sword stuck through the belt; their garment the untanned skin of a cow, on their muscular arms massive bracelets of horn and ivory, their tall and supple bodies shining with oil and red mud. As still and silent as statues, they suit perfectly the rocky, sun-drenched, windswept landscape of the country which is their home.

Deep in the forests which climb the mountain sides, where the air is thin and fine and full of strange scents; where ropes of grey creepers swing from the huge trees; where the only paths are those made by the rhinoceros, elephant, and buffalo, a mysterious and outcast people live. They are called Wanderobo. Some think they are an offshoot of the Masai, but their language and customs and appearance are entirely different. Other tribes despise them because they do not till the ground nor keep herds, but live on what they shoot with their bows and arrows. The arrows are poisoned; their tips are dipped in a juice made from the root of an exquisitely scented tree called Moridjo.

Another way of killing game is to dig deep pits in the game tracks. They set rows of pointed stakes upright in the floor and cover the pits with sticks, leaves, and earth. All sorts of animals crash into them and die on the stakes. They have a special breed of dog, black and white and tan, with smooth coats, prick ears, and tails carried in a tight curl over their backs. Out hunting they are invaluable; when the quarry is sighted, the grass muzzles are slipped off their noses and they run in to bay the game while their masters shoot.

When white people go into the forests, they are shadowed by a silent crowd of Wanderobo. No one knows they are there until some animal is killed, then in a moment the forest comes alive and the carcase is surrounded by the little brown people. They swarm all over it, madly excited, yelling and quarrelling, tearing it to pieces, gulping down the raw flesh, and throwing great chunks of meat to their women, who run off with it. Very soon there is nothing left, and the Wanderobo have vanished again. They sometimes appear in camp offering their services as trackers; they know where the big bull buffaloes are, and the paths of the elephant herds.

[Continued overleaf.]



A MASAI LAD PREPARED TO PASS THROUGH ONE OF THE MANY RITUAL STAGES WHICH PRECEDE HIS ENTERING ON HIS PERIOD OF MILITARY SERVICE: AN ADOLESCENT IN CIRCUMCISION DRESS.

Photograph by Frank Anderson, Honorary Game Ranger, Arusha, Tanganyika.

slanting eyes, their thick hair mixed with string, which hangs round their shoulders like a lion's mane, and their necklaces of beads and brass. Others are definitely Semitic in feature, and one wonders if they are perhaps descended from some tribe of Israelites, lost in Egypt, who slowly, slowly through many centuries struggled and fought their way southward, till they halted for ever on these wide plains.

Since the coming of the law-bringing white man they are quiet, but not tamed; peaceful, but not civilised.



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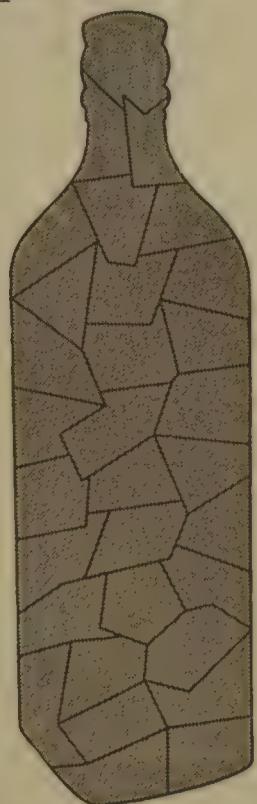
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JOHNNIE WALKER

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Continued.

To go hunting with them is an unforgettable experience. Leaving camp while it is still night, you follow the trackers as they walk swiftly and silently ahead, their oiled bodies glistening in the moonlight. They slip through the forest as quietly as animals; not a twig cracks nor a branch stirs when the Wanderobo are on the move. In the utter silence, as you listen, scarcely breathing, for the sounds of the distant herds, you never know when your guides are with you. They are close beside you one moment, and then, without the whisper of a leaf, they are gone. You must wait, not making a movement, until they suddenly and silently reappear. Perhaps in the evening there will be a spear dance. The flashing weapons dart and stal, are tossed in the air and caught again. The lithe brown bodies leap and twirl, glinting red in the firelight. Their movements are as swift and graceful as those of the forest leopards. They seem scarcely human, but rather like wild African fauns, dancing under the ancient trees.

Even though they know nothing about cattle, they sometimes emerge from their forests and come down to the farms, asking for work as herders. They arrive in groups, sullen and shy; their heavy bows and throwing spears tightly clutched in their hands; their arrows, the points wrapped in leaves to preserve the poison, in quivers on their thighs. According to native standards they are not very brave; no bands of young men roam the country during the initiation period bleeding their spears. But they are engaged in an unending war with the wild animals whose forests they share, and all their wit and courage are pitted against them.

Raw meat is their greatest delicacy, and after that comes honey. In the trees they hang bee boxes, shaped like cradles and sewn with a thin creeper. When the bees have done their work, they are driven away with smoke, and the honey is gathered and stored against lean times. It is very precious, and if any man is caught stealing from another man's boxes, he is killed. These people bear no resemblance to any other natives, and although many outcasts from different tribes have taken to the forests and live with them, they cannot be mistaken for the true-bred Wanderobo.

Their name in Masai means "the short ones." They are very small and wiry, with light-brown sinewy bodies and glinting, suspicious eyes. They speak a strange twittering language akin to no other tongue. They have no tribal chieftains, but each family lives in its own village, ruled by the patriarch. Their origin is a complete mystery; they seem like the survivors of an older age, and perhaps that is what they are. For of the ancient pigmy people who first inhabited this country only a few escaped the hordes of invaders and, fighting and fleeing, at last found refuge in the forests. There, it may be, their descendants still exist, safe from civilisation, following their unchanging customs, a wild and primitive people, the last relics of a lost race.

TREASURES OF MEGIDDO.

(Continued from page 656).

upon a different street plan. Button-base juglets with single, double, and triple handles are numerous, as are jugs of burnished red wash. Angled bowls with burnished red wash covering the interior and upper exterior surfaces are plentiful.

In Stratum XI. (1700-1650 B.C.) is inaugurated an entirely new plan which continues, with but minor modification, throughout the remaining two levels of what may broadly be termed the late Hyksos period, ending with the passing of the city into Egyptian hands. The city wall disappears and the houses line straight streets which intersect one another at right angles (Fig. 3). At no time during these three levels was destruction complete. Each stratum represents repairs to the preceding one rather than an entire rebuilding programme, a situation which continues to a large extent throughout the later period of the Egyptian Empire, and which is reflected in the continuity of the development of the pottery.

Distinct burial customs, however, may be noted for each of the three levels into which we can divide this period. Stratum XI. is characterised by the very unusual structural "tombs" built of stone under the house floor. They were apparently family vaults, for they accommodated several corpses along with their burial accompaniments. The prolific pottery of these tombs is undecorated; rare exceptions are pricked Tell el-Yahudiyeh ware and a few black-on-white Cypriote jugs. Scarabs, characteristically Hyksos, and small boxes with incised bone appliquéd thereon, were generously used as burial accompaniments throughout this and the two subsequent levels.

Stratum X. burials are unpretentious, the bodies lying in extended position with no sign of structural graves. Small children, however, are buried in jars, a burial custom apparently confined to this level. There is a strong carry-over of the undecorated pottery of Stratum XI., but by this time most of the normal Middle Bronze II. forms have made their appearance. Duochrome decoration is present, notably in the blue and red wavy line on "white-washed" surface.

It is in Stratum IX., however, that the duochrome decorated pottery reaches its peak in the profuse use of "Amorite" birds, Maltese crosses, fishes, cart-wheels, and multiple geometric designs. Burials are especially numerous and of strange character, several bodies, often incomplete, having a common "trench" rather than grave interment. It was not at all surprising when one burial, better constructed

than most, was found to contain seven skulls with but one complete skeleton, all of children.

Although the numerous hastily buried corpses of Stratum IX. strongly suggest a state of long siege, such as we attribute to the close of this period, there appears to have been no general destruction of the city. The great siege and battle of 1479 B.C., as described upon the walls of an Egyptian temple, involved looting but not destruction. Archaeological evidence is therefore in accord with the historical document left us by Thutmose III., with whose overthrow of the rebellious Syrian kings Megiddo may be considered to have become a loyal and prosperous dependent of Egypt.

"THE DEAD HAND." AT THE WHITEHALL.

PROFESSOR BAXENDALE was an elderly scientist who suspected his protégé, Dr. Wedlake, of having an affair with his young wife. So he arranged that Wedlake, imagining he was injecting a remedy for rheumatism, should inoculate him with a rare poison. This certainly was an original means of revenge, as shown in the scene where the dying man informed his victim that he would surely be hanged for murder, and that he had left a message, that would not be discovered until after his execution, absolving him from the crime. In this way he hoped to bring retribution on his rival, and at the same time prove the danger of circumstantial evidence. Three months later, which seems rather a long time for Scotland Yard to hesitate to move in what seemed a very clear case of murder, Wedlake was arrested for the crime. It has been said that no trial scene on the stage has ever failed to hold the interest of an audience, and this one is no exception to the rule. It has a very authentic air, as it should, considering that one of the authors, Mr. Edward G. Hemmerde, is a K.C., and though some may object to the stage being darkened and a spotlight thrown on the judge while he is delivering sentence, this is a fault of production, and not of playwriting. The next act is nearly a year later. Having had the good fortune to have been at Oxford with the Home Secretary, Wedlake has not yet been hanged! Despite the fact that the jury and no fewer than two Courts of Appeal have found him guilty, the Home Secretary finds it difficult to believe that one who is wearing an old school tie can be a murderer. In a last effort to save his old college friend from the gallows, he holds a court of inquiry. It would be unfair to reveal the *dénouement*.



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Full information may be had from the Egypt Travel Bureau, 29 Regent Street, London, S.W.1, or from the offices of the recognised travel agencies.

BOOKS OF THE DAY.—(Continued from page 648)

interior decoration; in fact, in every branch of the applied arts, and we may safely say the standard of art on the hoardings is higher than on the walls of the Royal Academy, allowing, of course, for the difference of medium. And the time is bound to come when the public, educated by what it sees at the tube stations, will require an equally high standard for the drawing-room." Certainly posters have improved in quality, but by no means all are abstract. As one who travels daily on the tops of buses, I am a great observer of posters, and I should say that most of them could distinctly be accused of depicting recognisable things.

Modern art theories as conveyed in words not only make me realise I belong to a bygone age, but impress me with their deadly seriousness. Anything in the way of cheap and ignorant jibes, therefore, I feel would be impertinent. When, however, I examine some of the resultant productions as shown in illustrations, I am inclined to wonder whether so much abstruse and complicated theory is justified in practice, and I recall the ancient text, "By their fruits ye shall know them." It seems impossible to believe that the productions of abstract art can ever be popular. These remarks apply to some of the reproductions from modernist painting and sculpture included in a volume entitled "CIRCLE." International Survey of Constructive Art. Editors J. L. Martin, Ben Nicholson, N. Gabo. Illustrated (Faber; 21s.). At the same time, I don't wish to disparage a book which is obviously inspired by intense sincerity, and will, I feel sure, be of deep interest to all seekers after progress and reform in various departments of art. Besides the chapters about painting and sculpture, there is an interesting section on architecture and bridge-building, while another group of essays deals, among other things, with art education, choreography, and typography.

There is some affinity with the motives that underlay the production of *Blast* in a contribution to the book by the well-known French architect M. Le Corbusier. It is a translation

of an address which he gave at a discussion on "Painting and Reality." "Should we not rejoice," he said, "all who are present here, that we have been able to participate in the terrific expansion of the most liberating movement in painting which has taken place for a long time—a movement in art which has re-united us with the great periods of thought and art across countries and ages—which brings unequalled possibilities for the future, at the very moment when painting and sculpture had lost all style and had sunk into bourgeois stagnation—a decadent art, nationalised by Ministries of Fine Arts and Academies. I refer

In the above-mentioned book commemorative architecture and sculpture are decried, as out of keeping with the spirit of the age, in a chapter entitled "The Death of the Monument," by Lewis Mumford. Monumental art, however, is still very much alive and deeply appreciated by thousands of people bereaved by the Great War. Convincing evidence of this fact is afforded in "THE IMMORTAL HERITAGE." An Account of the Work and Policy of the Imperial War Graves Commission during twenty years, 1917-1937. By Fabian Ware. With an Introduction by Edmund Blunden, and thirty-two Photographs (Cambridge University Press; 2s. 6d.). This beautifully illustrated record of a great task greatly accomplished will find its way into countless homes throughout the British Empire. The frontispiece is one of the best portraits of the late King George V. ever taken, showing him beside war graves



THE TREASURE OF THE WEEK (BEGINNING OCTOBER 14) AT THE VICTORIA AND ALBERT MUSEUM: AN ITALIAN "VIOL DE GAMBO," OF ABOUT 1600; WITH THE FINGERBOARD BEAUTIFULLY DECORATED WITH IVORY AND TORTOISE-SHELL; AND A CARVED HEAD.



AN INTERESTING RECENT ACQUISITION BY THE VICTORIA AND ALBERT MUSEUM: AN UNOPENED PACK OF PLAYING-CARDS OF ABOUT 1800, WITH ITS WRAPPINGS STILL INTACT (CENTRE); AND TWO CARDS OF THE PERIOD TO SHOW THE TYPE IT CONTAINS.

Playing-cards of more than a hundred years old are met with fairly frequently, but it is unusual to find a pack issued in 1800 with its wrappings still unbroken. Such a pack, however, was recently added to the Victoria and Albert Museum's already extensive collection of playing-cards.

Illustrations reproduced by Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

here to the cubist movement which, with its droll title, burst on us like a liberation. This deliverance was so powerful that I would see in it a great and spontaneous explosion taking place somewhere in the world, when, all of a sudden . . . the safety-valve opens and the thing happens."

at Passchendaele in 1922, when he made a tour of the British War Cemeteries in France and Belgium. Nothing in the book is more striking than his Majesty's words uttered at the end of his journey: "In the course of my pilgrimage I have many times asked myself whether there can be more potent advocates of peace upon earth, through the years to come, than this massed multitude of silent witnesses to the desolation of war."

C. E. B.



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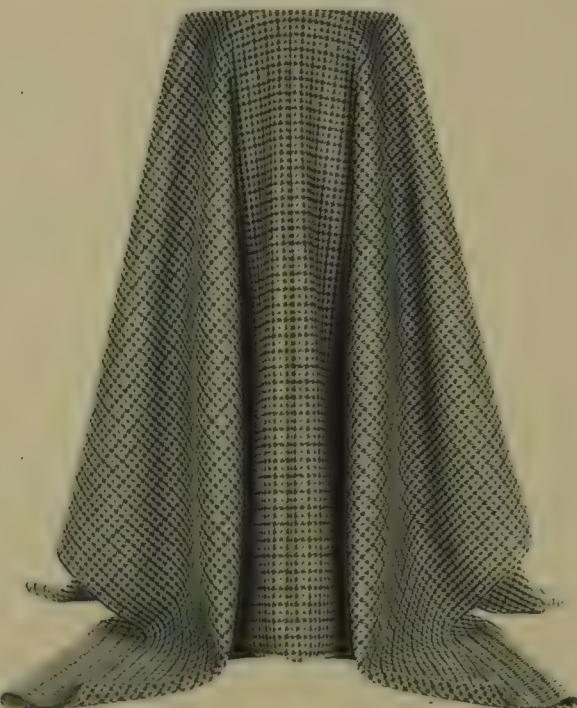


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Stonehenge, Wiltshire. The origin of this world-famed prehistoric megalith and the source of the stones which form it are matters for conjecture. Its exact locality is two miles outside Amesbury to the West.

Route from London—Staines, Bagshot, Camberley, Hartley Wintney, Basingstoke (by-pass), Andover, Amesbury. 85 miles.

Some makes of car announce 'special' models —for which a higher price is asked. If you will carefully compare their performance and specification with the perfectly standard M.G. you will make an interesting discovery. On every point the M.G. competes more than favourably with these 'specials' — but doesn't cost as much.



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NEW MODELS FOR 1938— LEADING FEATURES.

THE THIRTY-FIRST INTERNATIONAL MOTOR EXHIBITION, AT EARL'S COURT.

By H. THORNTON RUTTER, A.M.I.C.E., M.I.A.E.

THE Thirty-first International Motor Exhibition for private cars, their carriage-work, component accessories, tyres, caravans, trailers, service and garage equipment, motor-boats and marine-engines, opened at the new hall at Earl's Court, London, on Oct. 14, and will continue until Saturday evening, Oct. 23, when it closes. This Motor Show marks the beginning of a new series of such exhibitions at Earl's Court, organised by the Society of Motor Manufacturers and Traders, and honoured with the patronage of their Majesties the King and Queen. It is the first time that the King and his Consort have both given this exhibition this honour. It is also, of course, the first Motor Show to be held at Earl's Court, after a series of twenty-eight similar exhibitions held at Olympia, which succeeded the Crystal Palace as the venue of these yearly exhibitions.

This Thirty-first Exhibition was opened by the Lord Mayor of London, accompanied by many civic dignitaries, and his presence was a symbol of how high the automobile industry stands to-day in the estimate of the commercial world. Thirty years

occupied by a dozen different American cars, half a dozen by French automobiles, five stands with German motors, two Italian manufacturers,

superstructure on the chassis; improvements in the transmission and suspension; and a slight increase in the number of models having independent front-wheel springs.

Its international scope is another leading characteristic of this Motor Exhibition. The visitor will find some twenty-six stalls

ticket-holder on the opening day. It is in the coachbuilders' section of the Show that the visitor can see the latest gadgets designed to save women—and men—trouble. Thus, for example, Mr. Francis H. Refern, B.Sc., stages the Refern "saloon-tourer," an all-weather carriage which has a hood mechanism made entirely of steel fastened directly to the chassis frame, which turns the car into a saloon or an open tourer by the driver pressing a button, operating the hydro-electric mechanism without leaving his or her seat. Moreover, its inventor (who is, by the way, the distributor of Lord Nuffield's products in East Kent) states that the current used from the battery to raise or lower the hood is only a fraction of that required for starting the car.

Equally interesting is the 25-30-h.p. Rolls-Royce staged on William Arnold's stand, with its patent Auster Hearnagell division behind the driver, with concealed luggage accommodation and the lid forming a cabin-trunk carrier, so that women travellers can save their frocks from being crushed in comparatively small suitcases. But it would require more space than is available here to describe all the novelties to be seen at Earl's Court, so one must be contented with some outstanding examples on the various stagings.

ROUND THE STANDS.

Exclusive Rolls-Royce

The Rolls-Royce sedanca de ville (coachwork by Barker) is the most exclusive car in the Exhibition and is staged on the Rolls-Royce stand. Being a car which the owner will doubtless drive himself—or, may I say, herself?—on many occasions, he will be able to appreciate to the full the joy of handling this superb piece of mechanism. The powerful, silent, and flexible twelve-cylinder engine, the delightfully easy

springing, no matter what the road is

(as means is given of adjusting its flexibility from the driving-seat), the light steering, and steadiness on corners at all speeds make this Rolls-Royce a more delightful car to drive than has ever been produced before from the works at Derby. The hood over the driving-seat can be made to disappear entirely, leaving an open-car front when required. A notable feature is that the dropping division window and also the rear blind are operated electrically. Excellent visibility in every direction, a wireless set, extra folding seat, tables and cupboard are included in the equipment. There are four cars on this stand, including the sedanca, which costs £3040. The other twelve-cylinder 40-50-h.p. "Phantom III." Rolls-Royce



FACING A LONG CLIMB ON A TYPICAL ROAD IN MID-WALES: THE M.G. 2-LITRE SALOON.



A CAR WHICH HAS ATTRACTED A LOT OF ATTENTION TO STAND NO. 104 AT THE MOTOR SHOW: THE AUSTIN "FOURTEEN GOODWOOD" SALOON (PRICED AT £260) OUTSIDE RIPON CATHEDRAL.

ago the number of motor-vehicles in use in the United Kingdom was 32,451 private cars, 12,398 hackney carriages, and some 14,000 commercial motor-cars, lorries, and wagons; a total of 58,849 motors. This year no fewer than 1,762,822 motors were registered to use the roads at the end of September, roughly thirty-three times the number registered in 1907. No greater or more striking proof can be given of the great strides that the British motor industry has achieved in that period. The idea that the motor-carriage is a luxury has long been dissipated. To-day it is a commonplace factor of everyday life, for both pleasure and business. So this Thirty-first Exhibition has an appeal to a very wide public.

In their technical details, the motors of 1938 are little different from those of 1937. Only in a few cases have there been any great changes. One large factory has given overhead-valved engines to its products, instead of side-by-side-valve motors; another firm has introduced a compression-ignition oil-engine as an alternative choice to a petrol-using internal combustion one for saloons; and some well-known manufacturers offer four-cylinder-engined cars of higher rating instead of six-cylinder power-units. Otherwise, such changes as have been effected are usually confined to altering the "face" of the car by a different shape of front radiator, stone-guard, or grille, to follow the line of the coachwork

holder), while the thirty-three stands occupied with the coachbuilders' art in the carriage-work section have most attractive displays. Both of these sections will give visitors some hours of pleasure in examining the carriages and cruisers. There are also thirteen stands on which are staged caravans and trailers of various sizes, from a complete dwelling-house on wheels to a mere luggage cart. The caravans' equipment, as also that of the motor-boats and cruisers, will gratify the heart of the housewife in the completeness of fittings for the cook's galley, and the cosy comfort of the cabins and saloon in their living and sleeping adaptability.

Women are particularly well catered for at this Exhibition, and to celebrate their undoubted influence on the sale of motors the S.M.M.T. gave free admission to every lady who was accompanied by a male



DISTINGUISHED IN APPEARANCE AND SUITED TO BOTH TOWN AND COUNTRY: THE 1938 "FLYING STANDARD FOURTEEN."

carriage is a seven-seater "Pullman" limousine, with coachwork by Hooper. This beautiful and stately car costs £2670. It has interior ventilation and heating, and a luggage platform which disappears from view when not wanted for use, and hosts of other comfort devices. Rolls-Royce cars always travel very smoothly on account of their independent front-wheel suspension, and so this large car glides silently over all kinds of surfaces.

Continued.]

There is another owner-driver car staged on the Rolls-Royce stand, with saloon coachwork by Windover on a six-cylinder 25-30-h.p. Rolls-Royce chassis. This is an admirable, roomy car for five persons, and well worth its price of £1625 for the comfort it can give. The fourth car exhibited is also a 25-30 h.p., as an enclosed limousine seven-seater by Thrupp and Maberly, demonstrating the excellent accommodation which can be given by a skilled coachbuilder on this 25-30-h.p. Rolls-Royce chassis. Its graceful lines and good luggage accommodation should please all visitors who inspect it.

A New Daimler. Another recruit to the squad of cars having a system of independent front-wheel suspension with a control bar—producing remarkable cornering capabilities—is the new Daimler "Fifteen." This car is much larger than previous 15-h.p. Daimler cars, having a longer wheelbase, with a long bonnet carried out well over the front axle, so that with five passengers the saloon is not overcrowded. The saloon exhibited costs £475. Other cars displayed are another "Fifteen" with sports saloon coachwork; the redesigned coach-built saloon on the "Twenty" Daimler chassis; a limousine almost identical with that purchased by H.M. Queen Mary last year; and the royal "straight-eight" cylinder chassis as used for the royal State cars, with luxury coachwork, listed at £1660 for the limousine and £1675 for the sedanca-de-ville carriage as shown. The new Daimler "Fifteen" saloon, rated at 16.2 h.p., is a real owner-driver's car as well as a chauffeur-driven carriage, and will be welcomed by motorists who require a high-class car costing under

while the other models comprise the popular "Seven," "Ten," "Twelve," "Fourteen," and "Twenty" cars, with different styles of coachwork. Two "Big Seven" saloons, rated at 8 h.p., are shown, listed at £160, with excellent roomy and comfortable

operation. The new Austin "Eighteen" saloon, priced at £375, and the "Norfolk" short wheelbase model, at £20 less—both cars providing generous passenger accommodation, with wide doors—are splendid examples of what the public have been asking for and which these Austin models now provide. There is no material change in the other Austin models, but all remain excellent value for their cost. In the marine section there are three "Thetis"

7-h.p. engines, two "Tritons" of 10 h.p., and two 16-h.p. "Tornado" units, ranging in price from £62 10s. to £124 7s. 6d. One "Thetis" unit is shown complete with propeller, propeller-shaft, and stern-tube equipment, so the motor-boating enthusiast can see how this will fit his own hull. Equally on the car-stand the visitor has such a wide choice of styles of coachwork and prices that it should be easy to suit the size of the purse. The various Austin cabriolets are particularly attractive.

Four Riley Models. Visitors to the Riley stand at Earl's Court

will be interested in the modifications and improvements incorporated in the 1938 Riley cars. The range includes a new 16-h.p. four-cylinder, and an 18-h.p. "V-eight" model, in addition to the well-known 1½-litre and the six-cylinder 15-h.p. cars. Prices in the 1½-litre range show a slight increase, as the lowest-priced four-seater saloon is now £345, but has roomy coachwork and more generous luggage space. A new form of engine-mounting gives very smooth running, while chromium slats to the radiator, and straight bumpers improve the frontal aspect, as can be seen in the 1½-litre touring saloon, the "Kestrel,"



BUILT FOR THE REQUIREMENTS OF THE MOTORIST WHO PREFERS AN ENGINE OF MEDIUM HORSE-POWER: THE NEW HILLMAN "FOURTEEN"—A STURDY CAR OF MODERATE COST.

The new Hillman "Fourteen" has high performance, and plenty of room for five. The engine is a smooth and powerful 13.9-h.p. four-cylinder, "Triflex" cushion-mounted. Synchromesh is provided to all four gears and "Evenkeel" independent front-wheel suspension is a feature which makes the car extremely comfortable over even the worst road surface. The saloon is priced at the very moderate figure of £248.



ONE OF THE WONDERFUL ARRAY OF HANDSOME CARS WHICH ADORN THE MORRIS STAND AT EARL'S COURT: THE MORRIS "TEN" SERIES III. SLIDING-HEAD SALOON.

£500. Automatic chassis lubrication on the Tecalemit system is fitted, and there are D.W.S. four-wheel jacks permanently in position to save trouble should either wheel need changing.

De Luxe "Roadrider." The feature of interest on the Lanchester "Roadrider" stand is an entirely redesigned *de luxe* version of the 14-h.p. "Roadrider," costing £330, and styled the "Roadrider" because it gives excellent riding and driving to those who use it, a powerful performance with smoothness and silence. Two examples of the new Lanchester "Eleven" are staged, these being a panelled top saloon at £285, and a sports saloon; the cheapest model of the "Eleven," a fabric-topped saloon at £275, is not exhibited. The Lanchester "Eighteen" has been reduced in price by £70, and is displayed on this stand as a saloon (£525) and an attractive sports saloon (£535), with several other types of coachwork to be seen in the coachbuilders' section of this Motor Show.

Two Austin Novelties. No fewer than twelve Austin cars and seven marine engines appear on the Austin stands at Earl's Court, the extra space given to stall-holders allowing the exhibition of a full range of the Austin models. The novelties are the "Big Seven" and the Austin "Eighteen";



GARAGING THE NEW CAR: A DOMESTIC SCENE WHICH FEATURES THE NEW VAUXHALL "TEN-FOUR," THE REAR SEAT OF WHICH ACCOMMODATES TWO ADULTS AND A CHILD WITH EASE (PRICES FROM £168).



A PROMINENT FEATURE OF THE HOOPER STAND AT EARL'S COURT: THE NEW HOOPER SPORTS SALOON ON 25-30-H.P. ROLLS-ROYCE CHASSIS.

This car seats two persons (including driver) on adjustable chair-type front seats and two persons on the back seat. Other features include a sunshine roof over the front seats; door-windows operated with mechanical lifts; boot at rear for luggage built in as part of the body structure; rear number-plate built into the body and internally illuminated with lamps at each end, and Crown Crimson body panels, with dark maroon wings and mouldings.

coachwork, while in the demonstration section of the Exhibition, where "the wheels go round," there is a "Big Seven" chassis sectioned through the engine, transmission and other principal components in

and the "Adelphi" saloon cars displayed. An alternative to the pre-selector transmission is offered by the dual-overdrive. The latter gives five forward speeds with only three gear-lever positions, and the overdrive comes automatically into operation when the accelerator pedal is released and the car is travelling about 42 m.p.h. The 16-h.p. four-cylinder Riley is fitted with overdrive transmission only, three examples being staged. The touring saloon is priced at £385. The eight-cylinder 18-h.p. continues this season unchanged as a five-seated saloon at £475, and is shown with "Adelphi" coachwork with high-class fittings. The two-seater "Sprite," for sporting drivers, is not exhibited, although it continues in the programme at £450.

Four-Cylinder Alvis. Motorists who at one time or another

possessed the four-cylinder 12-50-h.p. Alvis, will be delighted to find that model revived and improved on the Alvis stand at Earl's Court in its new guise as a 12-70-h.p. Alvis. Personally, I was very pleased to see it, as I recall many happy hours driving the older 12-50-h.p.

touring car, and this new 13.22-h.p.-rated motor is an even better performer as regards its acceleration, maximum speed, road-holding, and fine, reliable brakes. The synchromesh change-speed mechanism is given

[Continued overleaf]

BRITISH CARS ARE BETTER BUILT

Lasting Worth and Dependability have made **AUSTIN** **BRITAIN'S MOST FAVOURED[★] CAR!**



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STAND 104

The Eighteen Windsor Saloon, £375 at works

AUSTIN'S 'QUALITY POLICY'

Talk of an Austin and, instinctively, you picture lasting worth; a practical car, a dependable car, a car that looks and is as ready for its second or third year of service as its first—a car whose consistent performance everywhere has earned respect—whose innate quality commands the highest price when at last you come to dispose of it. Detail by detail, an Austin is quality-built.

Models from £112 to £160

Economical cars for every taste!—the Baby Seven and the Big Seven. The Baby—most famous light car in the world, pre-eminent for fourteen years; lowest upkeep costs of any car—penny a mile for four, all in; nimble and light to handle; with numerous improvements in design; dependability itself. And the newcomer—the Big Seven—based on the proved qualities of its smaller brother. Roomier, with faster getaway, more comfortable . . . yet taxed at only £6. Rated at 7.99 h.p., it develops 25 b.h.p. and gives over 40 miles to the gallon of petrol and 1,400 miles to the gallon of oil. A four-door, six-window saloon that provides the best of three worlds—real running economy, fast, smooth travel and quiet four-passenger comfort.

Models from £185 to £267

The Ten, the Twelve and the Fourteen—these are the cars that have set up sales records unprecedented in Austin history. From floor to roof they are sound insulated for quiet travel—one reason for their success. In every coachwork competition where they have been exhibited (at the Scottish, the Hastings and the Welsh Rallies) they have won first prizes for beauty and practicality of design—another reason for their success. And finally their all-round performance is so satisfying, so smooth running, so flexible, so responsive. This range will be examined with keen interest, embodying as it does adequate seating capacity, together with all those essentials required by the family motorist—yet with maintenance costs that are most moderate.

Have you seen the Austin Magazine for October?

Models from £350 to £650

And the new Eighteen. Built with the sweeping lines of the Fourteen, it seats seven passengers in perfect ease. Exceptionally wide doors, flat floor, and carefully positioned folding seats, all combine to make the interior readily accessible and spaciously comfortable. This car provides a good example of a feature studied in all Austins—*maximum driving visibility*. The engine is set well forward and bonnet space reduced, so that the driver can see both side-lights. Not only does this add to the pleasure of driving—it increases safety. Lastly, the most imposing model in the range—the seven-seater Mayfair Limousine or Landau, a magnificent car with superb performance and every conceivable luxury, yet moderately priced, only £650.

YOU BUY A CAR...BUT YOU invest IN AN AUSTIN

[Continued.]

for top-, third- and second-speed gears. There is good visibility, so that traffic density cannot worry the driver, and the technician will note that the lower power-to-weight ratio of this new model has been attained without the use of a light pressed-steel body. It is staged with very smart drophead coupé coachwork at £445, and as a four-light, four-door saloon at £10 less. The other cars in the 1938 Alvis programme are the new "Silver Crest" series, with a choice of either a 16.95-h.p. or a 20-h.p. six-cylinder engine fitted with five-seating coachwork; the 20-h.p. and 25-h.p. "Crested Eagle" saloons and limousines, with improved springing and more powerful brakes; the "Speed Twenty-five," which has new shock-absorbers and lighter control of brakes as a vacuum-servo motor is added. The 4.3-litre Alvis remains unchanged.



IN A PICTURESQUE SETTING AT LAVENHAM, SUFFOLK: A NOTABLE BARKER BODY ON A BENTLEY CHASSIS.

M.G. Cars. An entirely new and most attractive sports four-seater open body on the 2-litre M.G. chassis, listed at £399, will please a large body of the motoring public who pay a visit to the M.G. Car Company's stand at Earl's Court.

Charlesworth, the coachbuilders, are responsible for this new coachwork, with its cut-away doors and disappearing hood. Its red leather upholstery and cream panels are very smart, and stand well out as against the red M.G. "Midget" two-seater and the green 1½-litre M.G. open tourer with green upholstery. The range for 1938 consists of the M.G. "Midget," Series T, two-seater, with its £7 10s. tax for the 10-h.p. engine; the 12-h.p. four-cylinder 1½-litre, and the 17.7 h.p. 2-litre cars. Also, prices remain unaltered, except in the case of certain specialised coachwork. Thus the Salmon's Tickford folding-head foursome

cars have been increased in price by £15 for the 1½-litre, and £17 in the case of the 2-litre. Seven cars are displayed on this stand, and they make an excellent show of fast cars with every comfort for the users. The peacock-blue M.G. 2-litre folding-head foursome is very attractive, and listed at £415. The excellent design of the 1½-litre coachwork for the £330 saloon in "Abingdon" blue should appeal to both drivers and passengers.

Rover Patent Clutch.

The easiest cars to drive are the 1938 Rovers, as those who call at this stand at the Motor Exhibition will quickly discover. The reason for this simplicity is that Rover cars have now a new patent clutch which ensures a smooth engagement, even should the foot of the driver suddenly slip off the pedal, so that these cars always move off without any jerk or jar to the occupants. Moreover, the free-wheel mechanism

makes gear-changing so simple at all speeds, whether the driver wishes to change up or to change down to a lower gear ratio. The driver has merely to lift his foot off the accelerator pedal, and then



A HANDSOME AND DIGNIFIED SALOON: THE NEW WOLSELEY "SUPER-SIX," WHICH IS MADE IN 16-H.P. (£380), 21-H.P. (£395), AND 25-H.P. RATINGS.

place the gear-lever in the desired position, and a silent yet effective change of gear is made. The selector mechanism is now totally enclosed. Also the front springs have been modified, as interleaving has been abandoned, and in its place V slots are machined in the ends of the main spring leaves, corresponding with holes in the shackle-pin bushes. This allows a flow of oil from the automatic chassis oiling system to pass down the springs. The 1938 programme of the Rover Company consists of two four-cylinder models of 10 h.p. and 12 h.p., and a 20 h.p., with prices increased by £5 to £15 over last season's cost. Examples of all these cars are staged, and the coachwork is most comfortable. Moreover, the new Rovers are very steady and fast on the road, due to a good power-weight ratio, as the smallest, the 10-h.p. saloon, can touch nearly 70 m.p.h. on a level highway.

[Continued overleaf.]

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The Silent Sports Car

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*Every VAUXHALL HAS
THESE FEATURES*

INDEPENDENT FRONT SUSPENSION
for riding that is changed to gliding

OUTSTANDING PERFORMANCE
with lively acceleration for safe good average speeds

VAUXHALL CONTROLLED SYNCHRO-MESH
for perfect gear changing

NO-DRAUGHT VENTILATION
for health and comfort

THOROUGH SOUND INSULATION
of body and scuttle for silent running

OVERHEAD VALVE ENGINES
for power, economy and accessibility

SIX PHASE CARBURATION
Fully automatic ignition for performance with economy

SPECIAL CYLINDER BORE LUBRICATION
for long life and low oil consumption

DOUBLE THERMOSTAT CONTROL
of cooling and exhaust heated manifold for quick warming-up

IRON ALLOY BRAKE DRUMS
for smoothness and long lining life

FINE MODERN COACHWORK
Wide doors—good vision—roomy comfort

MECHANICAL WINDSCREEN WIPERS
powerful, silent and trouble-free

BODY CONFORMITY SEATING
for comfort and anatomically correct support

EASY JACKING SYSTEMS
to simplify wheel changing

MANY CONVENIENT FEATURES
*Self-returning direction indicators Foot operated headlamp dipper
Large easily read instruments Easy-clean wheels
Multiple fuse box*

RIDING IS CHANGED TO GLIDING WITH VAUXHALL INDEPENDENT SPRINGING

VAUXHALLS are built on more advanced engineering principles, that's why they lead in value. Vauxhalls offer the finer points of motoring... that little "extra" in performance... the gliding comfort of Independent Springing... an altogether exceptional driving ease... plus the smart distinction of attractive coachwork and the famous Vauxhall fluted bonnet.

In this, their most ambitious programme of 35 years, Vauxhall prove that it costs no more to own a really modern car. And it costs still less to run one. For the new Vauxhalls with their advanced engine design and six phase "economy" carburation offer a petrol saving of as much as 20% compared with cars of similar size and power.

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New Season's **PROGRAMME**

10 h.p. The World's most economical Ten. This new Ten four brings Vauxhall motoring within the reach of practically every motorist. No other car combines such lively performance with such extreme petrol economy (40 m.p.g.). It is a new kind of light car, built in a new way with integral chassis and body construction like a box girder bridge. A full four-seater Saloon with ample luggage accommodation. Standard Saloon £168. De Luxe Saloon with sliding roof and No-Draught Ventilation £182. Prices From Draught Ventilation and sliding roof £215. Coupé £245. Deliveries commence Nov. £168

12 h.p. A 'Six' at the price of a 'Four' This Vauxhall offers the smoothness and performance of a six-cylinder engine in an economical 12 h.p. car. The silky smoothness of the engine is matched by the gliding smoothness of Independent front wheel Springing. It is a roomy 4/5 seater with every worth while modern feature. Saloon with No-Draught Ventilation and sliding roof £215. Coupé £245. Prices From Other attractive body styles. £215

14 h.p. Most popular of all 'fourteens' The Vauxhall 14 h.p. is leader in performance and popularity in its class. Its lively acceleration, fine turn of speed and six-cylinder smoothness make it outstanding in performance. Like all Vauxhalls it has Independent Springing, changing riding into gliding. The De Luxe Saloon, a roomy 4/5 seater with No-Draught Ventilation and sliding roof, costs £225. The Touring Saloon, with built-in luggage accommodation, £230. Coupé £245. Prices From Other attractive body styles. £225

25 h.p. Built to meet world competition The Vauxhall 25 h.p. won immediate success as a big, roomy British Car designed to meet the world's best Six in performance, comfort and value. There are a number of refinements in this new edition of a highly successful car including silent, All-Synchro-Mesh gearbox, metal rear spring gaiters and a built-in car heater and defroster. Full five-seater Saloon £315. Grosvenor 7-seater Limousine, on long chassis, £595. Other attractive body styles. £315

**ALL AT THE MOTOR SHOW, EARLS COURT
STAND No. 89**

Continued.]

**Overhead-
Valve Morris.** A wonderful array of handsome cars adorn the Morris stand at Earl's Court,

and exhibit so many new features that it is difficult to get through the crowd of visitors besieging them. In the first place, overhead-valved engines displace the side-by-side-valve ones in all models, except the four-cylinder 8-h.p., Series II, which retains the side-valve power unit with the addition of easy-clean wheels, new luggage-grid, and a wide choice of colours, at prices ranging from £126. Next item is the new Morris 'Twelve' saloon, costing £205, an entirely new design throughout, with a powerful engine rated at 11.9 h.p., a new form of steel-frame adjustable front seats, over 10 cubic feet of luggage space in the rear boot, whose lid is hinged to open and provide an extra luggage-carrier for trunks. But visitors can see and test for themselves how roomy and well-fitted is the coachwork of the new Morris 'Twelve.' It is steady on the road at all speeds up to its maximum 70 m.p.h. There are also examples of the 'Ten' four-cylinder saloons from £185 upwards; the six-cylinder 'Fourteen' at £248 10s. for the sliding-head saloon; and the 6-cylinder 'Twenty-five' sliding-head saloon at £320; and coupé at £345—all Series III models, with most comfortable coachwork.

**Two New
Humber.**

An entirely new Humber chassis, which is sold with either a 16.95-h.p. six-cylinder engine at £330, or as the new 'Snipe' with a 20.9-h.p. power-unit at £345, is the attraction of the Humber staging at the present Motor Show. Both these two new Humber cars—the 'Sixteen' and the new 'Snipe'—are the cheapest and best value that this famous firm has as yet produced. They are real quality cars, with most up-to-date equipment. The design of the 'Evenkeel' front-wheel independent suspension is an improvement on the original form, and in the

new 21-h.p. 'Snipe' saloon proved its value in a recent testing tour from London to Constantinople



FITTED WITH A NEW PATENT CLUTCH WHICH ENSURES A SMOOTH ENGAGEMENT: THE ROVER 1938 "TWENTY" SPORTS SALOON.

(Istanbul) on the worst roads of Europe; in fact, so bad that it was easier to drive the car over the grass fields on a portion of the route. A full range of the 1938 Humber cars is exhibited: the 'Sixteen' saloon; the new 21-h.p. 'Snipe' saloon; the 27-h.p. (original) 'Snipe Imperial' saloon, from £495; a foursome coupé at £555; the stately Humber 27-h.p. 'Pullman' limousine at £735, and with Thrupp and Maberly coachwork at £995. Naturally, the new 21-h.p. 'Snipe' attracts most attention, for it is seldom that the public can obtain a five-seating class car for such a moderate expenditure, with a proved road performance, to travel in all parts of the world.

**New Hillman
"Fourteen."** Although the famous 10-h.p. Hillman 'Minx' in its present enlarged size will appeal to a large body of motorists, I rather fancy that the new Hillman 'Fourteen' will prove a greater attraction to this stand at Earl's Court, as it is "a car for the average man"; in fact, a very comfortable family "bus." It is a real five-seater, so when one's wife takes it out by herself for shopping purposes, she finds ample space for the parcels. Its 13.9-h.p. four-cylinder engine gives some 51 b.h.p. at 3600 r.p.m., so it has ample power for rapid acceleration. Also this 'Fourteen' has good brakes to stop it quickly, while the independent front-wheel suspension allows the car to ride very smoothly when driven fast on twisting roads, without rolling. Both this 'Fourteen' and the 10-h.p. Hillman 'Minx' are staged with various styles of coachwork, the 'Fourteen' saloon listed at £248, and the 'Minx' at £184 for the *de luxe* model saloon. The foursome drophead coupé 'Minx' is an attractive car for £215, and so are the 20.9-h.p. Hillman 'Hawk' saloon *de luxe* at £320 and the 'Eighty' seven-seater limousine at £395.

[Continued overleaf.]



POSSESSING AN EXCELLENT PERFORMANCE, BESIDES BEING A CAR OF HANDSOME APPEARANCE: THE 2-LITRE TRIUMPH "DOLOMITE" SALOON, WHICH IS PRICED AT £388.

Car on Gear

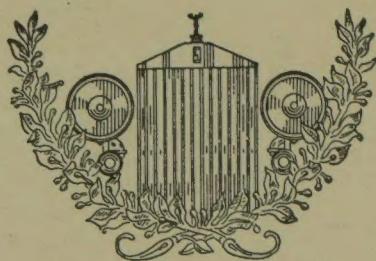
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The point is significant, for Rolls-Royce has never changed for the sake of change. There have been improvements, but not improvisations. The radiator of thirty years ago, which

a friend once described to me as being 'as instinctively right as an Adams portico' will be no less distinguished in 1947 than it is in 1937.

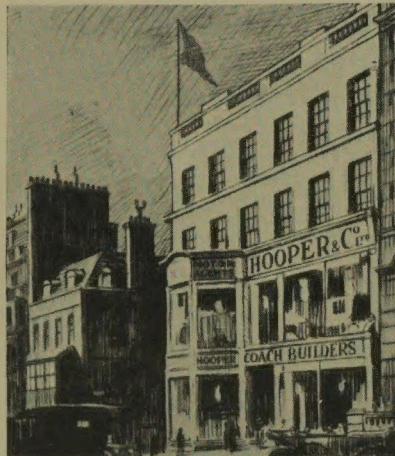
I think that the car emphasises more vividly than any other the futility of constant switching and changing about to meet what is believed to be a passing fashion in exterior line."

Morning Post 9th September 1937

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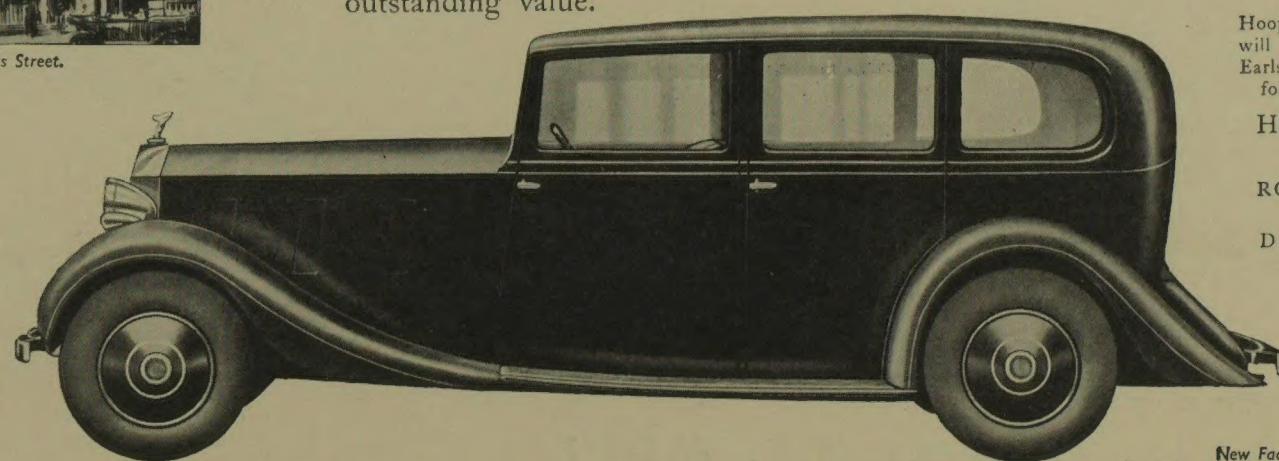
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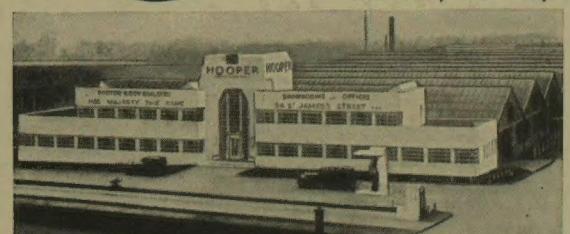


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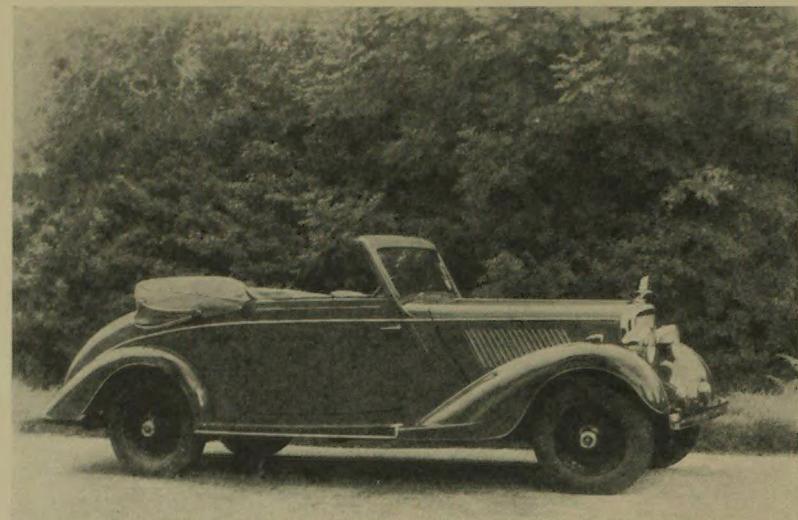
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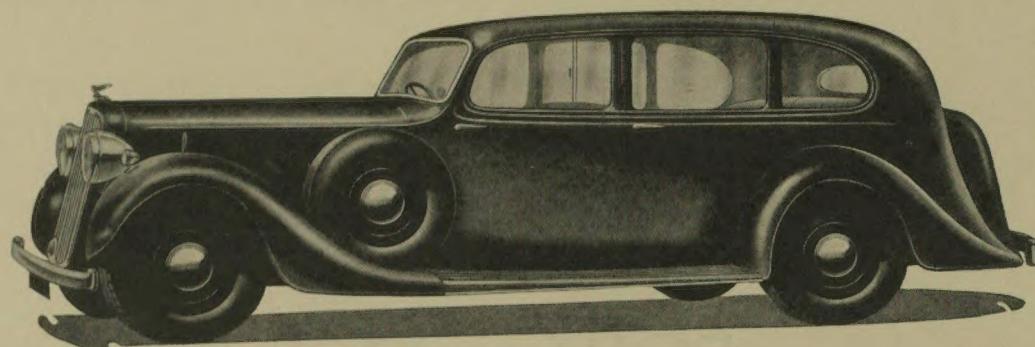
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A Special Bentley.

On the Bentley stand at Earl's Court are four examples of that celebrated 29.4-h.p. 4½-litre model, fitted with saloon, drophead coupé, and open touring coachwork. One of the two saloons exhibited has a special two-door body built by H. J. Mulliner of Chiswick, in which the peak of the roof and the sliding portion of the top is fitted with synthetic glass known as "perspex." This novel arrangement provides a greatly increased field of vision for the occupants of the car, especially for those sitting in the back compartment. These roof windows have shutters, so can be drawn to stop any objectionable glare. This special Bentley saloon has very attractive lines, seats four persons, and has built-in luggage accommodation with fitted suit-cases taking up the space. It is painted a special shade of pastel green and upholstered in buff leather. The price as shown is £1815. The other saloon is an all-steel body by Park Ward, in which they specialise for the Bentley chassis. It is painted white and upholstered in pale-blue leather, a most attractive carriage costing £1524. The drop-head coupé, with its coachwork by Vanden Plas (England), Ltd., is another design specialised for Bentley chassis. These coachbuilders also have built the four-seater open tourer to be seen on this stand. The coupé is painted pale blue, with maroon leather upholstery; and the touring car is of two shades of grey, with grey leather upholstery to match. Both are very smart in their lines and present a very finished appearance suggestive of speed and comfort. They are priced at £1549 and £1435 respectively.



A MODEL WHICH IS SUPPLIED WITH AN ALTERNATIVE CHOICE OF ENGINE-POWER: THE ALVIS "SILVER CREST" 20-H.P. DROP-HEAD COUPÉ (£605), WHICH IS ALSO OBTAINABLE WITH A 16.95-H.P. ENGINE (£575).



SHOWING THE CLEVER TREATMENT EMPLOYED IN THE MOULDING OF THE PANEL WORK, THE MAIN BODY MOULDING MERGING INTO THE BONNET AND DYING AWAY IN A GRADUAL TAPER BEYOND THE QUARTER WINDOW AT THE REAR: A STRIKING HUMBER PULLMAN, ENCLOSED LIMOUSINE WITH THRUPP AND MABERLY COACHWORK.

This example of enclosed limousine coachwork on a Humber Pullman chassis is by Thrupp and Maberly and is exhibited on Stand No. 19 at Earl's Court. With seating accommodation for six-seven persons, it is luxuriously equipped, the interior being trimmed in best fawn West of England cloth with woodwork in matt-finished Circassian walnut.

Wolseley
"Phased"
Springs.

This year's Motor Exhibition has brought forth many slogans from the various motor-car manufacturers. Thus Wolseley Motors, Ltd., style their improvement as "Wolseley phased suspension," to draw the attention of the public to the fact that the 1938 cars have better springing, and so are more comfortable to ride in, especially for those sitting in the rear compartment of the new Wolseley saloons. This form of suspension is called "phased" because its designers discovered that if they could arrange the periods of vibration or movement of the front and rear springs to bear a certain mathematical ratio, the car would be self-damping as to its riding, and would not show any tendency to pitch or gallop. Try the new Wolseleys, and you will find this phasing has been most successful. On the stand are these Wolseley models: two of the new 12-48 Wolseley 12-h.p. saloons, in black and grey; an 18-80-h.p. saloon de ville in green; a new 16-h.p. "Super Six" saloon, coloured Connaught green; a new 25-h.p. "Super-Six" saloon in black; and the 25-h.p. limousine in maroon—a very brave show of handsome cars. The new 12-h.p., seating five persons, is listed at £245, and the new "Super Sixes" at £380 for the 16 h.p., and £395 for the 21-h.p. and 25-h.p. models. The "Super Sixes" have wide rear seats for three passengers, and the phased suspension. It is an entirely redesigned chassis frame for the 12-48 car, rated at 11.9 h.p., and for the "Super Six" series. No alteration has been made on the other models.

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EARLS COURT STAND 65

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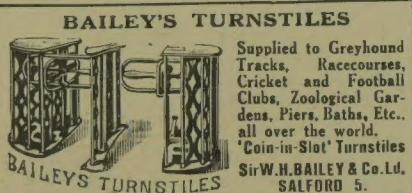
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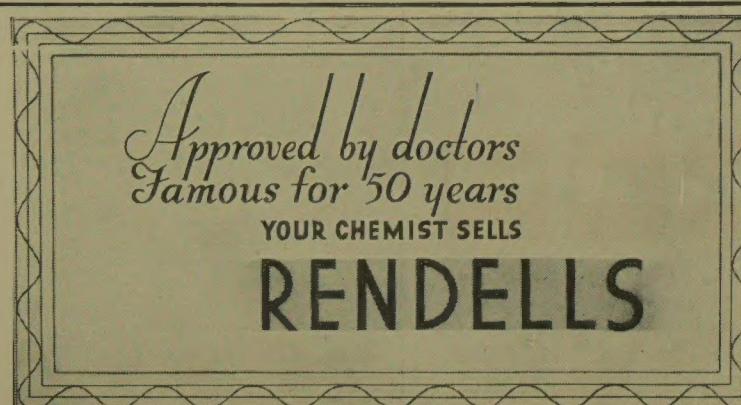
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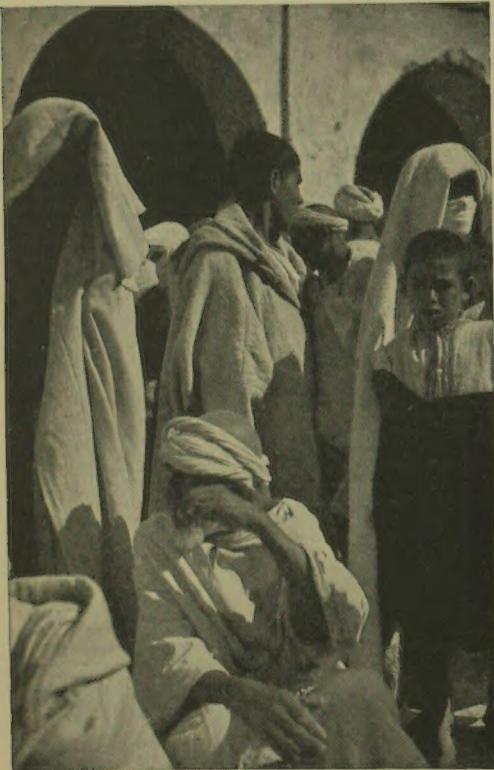
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